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WHOLE NO. 2502



White photo

Marta Wittkowska



LEO STROKOFF,

violinist, who will be heard in recital at Carnegie Hall, New York, on the evening of March 26, with Emanuel Bey at the piano. Mr. Strokoff, who studied with such masters as Auer and Ysaye, has made numerous successful appearances throughout Europe, and has been compared by critics with Paganini, and highly commended for his ability to give life to his instrument. At his Carnegie Hall recital he will play the famous "Baron Vitta" Joseph Guarnerius violin of the Wurlitzer collection, loaned him for the occasion.



ISIDOR STRASSNER,

conductor of the Heckscher Foundation Orchestra, which is giving a series of concerts which have been praised by leading critics. The orchestra recently played for the Radio Station WEAJ.



MANYA HUBER,

a young American pianist who has studied with Clarence Adler for the past seven years. Miss Huber won the gold medal in the New York Music Week contest four years ago, and has appeared in recital in New York and Boston and been highly praised by the critics. According to the Boston Herald, "She moves her fingers fleetly and evenly; she manages chords successfully; she produces fine tone; she makes her melodies sing," and to quote the New York Evening Sun, "Her performance evidenced a player of poetic instincts, refinement of taste and much musical accomplishment."



LOUIS W. KRASNER,

Boston violinist, who appeared in concert in Vienna, in January, with signal success. Accompanied by the Vienna Symphony Orchestra, under the direction of Rudolf Nilius, the young American artist played a Vivaldi concerto, Josef Achron's concerto on Hebraic and Palestinian themes and the Brahms concerto. The Viennese press was unanimous in its praise of his performance of this formidable program, according him a high place among contemporary violinists. In Boston Mr. Krasner was a pupil of Eugene Gruenberg.



FRANCES SEBEL,

whose recital early this month at Town Hall in New York resulted in another success for her. She sang an unusual program which included several Hungarian folk songs, sung in Magyar. More than one reviewer found these old songs a splendid medium for Miss Sebel's voice and temperament. (Foto Topics photo)



IGNAZ FRIEDMAN, KURT SCHINDLER AND BACHAUS IN GASTEIN, AUSTRIA



RICHARD BONELLI,

now on tour with the Chicago Civic Opera Company, who will conclude his operatic season in Minneapolis, Minn., on April 2. The baritone will then come East to begin a spring concert tour with an appearance in Carnegie Hall, New York, in the Wolfsohn Concert Series. He then will go South for engagements, the first of which will be in Jackson, Tenn., on April 12 under the auspices of the MacDowell Club of that city. On April 22 the baritone will be heard in his usual broadcast program in the Atwater-Kent Series, after which he will sail for Europe for important opera engagements in Italy and France.



HERMA MENTH,

Viennese pianist, who will appear in recital at the John Golden Theater, New York, on Sunday evening, March 25. An interesting program has been arranged which will appeal to a wide variety of tastes.



MYRA REED,

pianist, whose three New York recitals given within one year have gained for her widespread recognition. (Photo by Kubey-Rembrandt)

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Monteux Gives Philadelphians Orchestral Works Seldom Heard

Half-Forgotten Compositions Are Combined With the Very Latest to Form a Program of Especial Appeal—Philadelphia Chamber Music Association Gives Concert

PHILADELPHIA, PA.—Pierre Monteux, guest conductor of the Philadelphia Orchestra, is giving his audiences an opportunity to hear many old, half-forgotten compositions as well as a goodly share of the very latest works, which doubtless prove necessary if one desires to be musically well informed and qualified to express an opinion. This was demonstrated again on the program offered for the week-end concerts of March 16 and 17, when the concert began with Rossini's overture to *L'italiana in Algeri*, an opera buffa written when the composer was twenty-one years of age—a light, cheery and melodious composition with some beautiful passages for solo oboe and flute, played faultlessly as always, by Messrs. Tabuteau and Kincaid. This effort was received with vigorous applause. It was followed by a novelty in the form of a nocturne by Henry F. Gilbert of Cambridge, Mass., one of the most distinguished of the middle generation of American composers. The composition is impressionistic in style, abounding in melody, beautifully orchestrated in a manner to bring out all the resources of the instruments, thus achieving a richness in tone color. Mr. Monteux gave the work his usual artistic and scholarly reading, and with the impeccable playing of the orchestra produced a result which called forth long continued applause and a tremendous ovation for Mr. Gilbert, who was in the audience. Balakireff's symphonic poem, *Thamar*, was the third number, and though Slavic in thematic material and in its rhythms, it proved fragmentary and unconvincing, long in arriving at its climaxes, and not so desirable as a concert number. After the intermission came the Chausson *Symphony*, to which Mr. Monteux gave a very sympathetic reading, bringing out with great care every detail, and the unmistakable line and structure which is maintained through all three movements. The second movement, in which the exquisite tone of the solo cello was heard, and the third, were perhaps the most effective.

CHAMBER MUSIC ASSOCIATION

The seventh meeting of the Philadelphia Chamber Music Association was held in the Penn Athletic Club ballroom, when a large audience listened to an interesting program furnished by The Philadelphia Orchestra Ensemble. Before the concert began, Mr. Dubinsky, violinist of the Ensemble, announced that, owing to an injury received several days ago, it was deemed wise that Mr. Tabuteau, the oboist, reserve his energies for his orchestral work and for the less exacting numbers of the afternoon's program, so instead of Mozart's *Quartet in F major*, with its demands upon the oboe, the D major would be substituted as the opening number, this being scored for flute, violin, viola and cello. It was beautifully rendered, especially the lovely adagio when the flute is almost a solo part with a pizzicato accompaniment, and where Mr. Kincaid did his usual brilliant and telling work. This was greeted with a great deal of applause.

An interpolated number followed—the andante and minuet from Haydn's *Symphony in B flat*—played by the entire ensemble except the harp. Here one discerned an almost unknown Haydn in the modulations which were beyond the pale (for those times), and these departures were well brought out in the exceedingly well played numbers. A contribution from the modern school was a trio in three movements for flute, clarinet, and bassoon, by a young American, Walter Piston. Here was an effort to make a combination of the idioms peculiar to each instrument, tell a tale in modern harmonization. It was not so very objectionable—in fact the lento was rather pleasing, and the entire number was remarkably interpreted by such artists as Kincaid, Bonade and Guetter. The concluding number was a *Serenade* in four movements, *Theme with Variations, scherzino, intermezzo and finale*, by Bernhard Sekles. This is a beautiful composition, orchestrated with delightful tonal coloring and blending—a very fine piece of workmanship and artistry. It was played exceedingly well by the entire ensemble, receiving more applause than any number on the program.

QUINLAN TRIO

The Quinlan Trio (composed of Agnes Clune Quinlan, pianist; Alexander Hilsberg, violinist, and Bernard Argiewicz, cellist) gave its first public recital in the Academy of Music Foyer on March 14. The assisting soloist was Henrietta Conrad, dramatic soprano. The *Sonata in G minor* by Masciti was the opening number, played by the trio. This composition was simple in construction, but held much beauty and was well played both tonally and as to musical interpretation.

Mme. Conrad sang the aria, *Dove Sono*, from the *Marriage of Figaro*, by Mozart. Later, a group of five German lieder pleased the audience. Of these Mme. Conrad did her best work in *Die Allmacht* by Schubert. The singer graciously responded to the applause with two encores. The trio closed the program with a fine performance of Schumann's trio in D minor. Each member showed fine musicianship in individual technic, tone quality, and good ensemble work. The audience evidenced pleasure in this organization's public debut.

A WORLD PREMIERE

The Grim Troubadour by Emerson Withorne, three songs to verses of Countee Cullen for baritone and string quartet,

was given its world premiere with the Society for Contemporary Music, in the Academy of Music Foyer, on March 13.

Grainger Announces Coming Marriage to Ella Viola Strom

Asked whether the press reports of his coming marriage were true, Mr. Grainger answered as follows:

"Yes, I am hoping to be wed next August, if not before. The lady is Miss Ella Viola Strom, a Swedish poetess, painter and music-lover whom I met, and straightway fell in love with, on the steamer Aorangi, returning from Australia over a year ago.

"Just as soon as her present work abroad is ended, we are hoping to meet and marry. This may be quite soon, but in any case hardly later than next August. After the ceremony we are planning to take a tramp in Glacier National Park, Montana, together with my concert manager and secretary (Mr. and Mrs. Frederick E. Morse of White Plains, N. Y.) and my own Spokane friends, Mr. and Mrs. George H. Greenwood. Then we expect to be in Europe for the better part of a year, maybe splitting our time between several countries, or maybe spending most of it in Iceland—a land in which we are both of us greatly interested.

"Miss Strom is the very prototype of radiant Nordic—as lovely as the morning to look upon, and a regular Amazon to walk, run, swim, and dance and play games. At the same time she is one of the most deeply and many-sidedly gifted artists I have ever met, and it is hard for me to say what charms me most in her—her bewitching beauty or the philosophical and emotional depths of her nature as shown forth in her arts and thoughts.

"There is much in her Nordic comeliness and in the freedom, lovingness, willfulness, naturalness, kindness and playfulness of her makeup that reminds me strangely of my beloved mother and of my mother's Australian kin. Some of my mother's relatives, who met Miss Strom in Australia, were likewise struck by her likeness to the Aldridge family.

"Miss Strom grew up in her native Sweden, but since about 1910 has lived most of her life in England, with shorter stays in Finland, Norway, Denmark, Germany, France and Australia, and with one hurried trip through America and Canada. Thus it happens, by a queer coincidence, that she and I (though strangers to each other until mid-life) have had the same racial influences and cultural backgrounds, know the same countries and speak the same languages. This naturally makes for a high degree of like-mindedness on many points.

"After the great spiritual cut-off-ness and loneliness I have borne since the death of my beloved mother in 1922, it is an unspeakable boon to me to have this soul-satisfying comrade to commune with by letter and to look forward to sharing my life with in so near a future."

Schumann-Heink's Tri-umphal Farewell Tour

Mme. Schumann-Heink has now sung fifty of the seventy-five farewell concerts scheduled for her this season. Of the cities she has visited thus far twenty-four observed the day of her concert as "Schumann-Heink Day" by proclamation of the Mayor. The last four of these were San Francisco, Denver, Wichita and Kansas City.

Twice in five months the noted contralto has received the honorary degree of doctor of music from universities, and five cities have made her an honorary life citizen. In San Diego, Cal., the school children planted "Schumann-Heink flowers" at their homes, and the army, navy and marine corps dropped written greetings on her abode from aeroplanes. Flag-draped cities greeted her everywhere, and in some instances the public demonstrations were so great that the crowds had to be kept in order by the police.

In New York, last December, the beloved singer was presented with a

portfolio of letters from the forty-eight governors of the United States, and in Washington a reception was given in her honor at the White House by President and Mrs. Coolidge. Following her radio engagement in New York Mme. Schumann-Heink left for another transcontinental tour which will terminate in the Northwest in the latter part of June.

La Scala To Be Reorganized

At a recent cabinet meeting the Council of Ministers definitely approved the Decree of December 7, 1927, which provides for the complete reorganization of the management of the Teatro alla Scala. The control of the theatre was originally entrusted to a few rich members of the Milanese aristocracy. Then, for a long period of years, the management was taken over by impresarios. But the business of running the Scala is a very expensive one, and not all the impresarios succeeded in making the venture show a profit. In 1901, the subsidy of the commune having been abolished, the financial difficulties became insurmountable, and the theatre remained closed for several years.

It was reopened under the direction of the so-called Ente Autonomo, in which were represented the owners of the building and of the site, the box-holders, and the Commune of Milan. This arrangement was proposed and brought about by a Socialist mayor, who had the artistic prestige of the city very much at heart. Now, by the decision of the Government, a new legal and administrative body will be constituted and will become sole proprietor by the process of expropriating or redeeming the rights of the box-holders. By this means it is hoped that the Scala will finally have a single and stable management.

Philadelphia Civic Opera to Give Tosca

The Philadelphia Civic Opera Company will give a performance of Puccini's *La Tosca* on Thursday evening, March 22. Leone Kruse, of the Chicago Civic Opera Company, will sing the title role; Norbert Ardelli, Mario, and Ivan Ivantsoff, Scarpia. Others in the cast will be Reinhold Schmidt, Angelotti; Albert Mahler, Spoletta; Manila Ressler, the Shepherd boy; Edouard Leppi, Sacristan; Virgil Cossovel, Sciarone, and Sheldon Walker as a jailer. Alexander Smallens, musical director of the Civic Opera Company, will conduct an orchestra of fifty-five members of the Philadelphia Orchestra. The stage direction will be under Karl T. F. Schroeder, for many years stage director of the Metropolitan Opera Company.



SALVATORE AVITABILE,

well known teacher of many noted singers. One of these created a sensation at the Metropolitan Opera House not long ago, and others are prominent in leading opera houses of Europe. He has been teaching voice for twenty years, and his method, which is readily understood, has been endorsed by many prominent artists, past and present. Mr. Avitabile will sail for Europe next year (the summer of 1929) with some of his best pupils, to give them a start in their operatic career. He will teach in New York this summer.

Rome's Royal Opera Opened to the Sound of "Giovinezza"

Mussolini the Prime Mover of the Enterprise—Nerone the "Opener"—Lauri-Volpi, Franci and Marinuzzi the Stars—\$27.50 a Seat!

ROME.—Rome witnessed, on February 25, the great public celebration of the opening of its new Royal Opera, in the form of a full dress rehearsal of Boito's *Nerone*, to which were invited journalists of all nationalities, musicians, and leading people of the political and commercial world.

The "Teatro Reale Dell' Opera," as it is called in Italian, is, as most people are aware, the historic "Costanzi" transformed. The present magnificent edifice is capable of seating 2,000 persons. There is the "platea" or parquet, three rows of boxes and the amphitheatre or gallery. The decorations are superb. Generally the tones are light,—pavements of black and white marble, two-tone light tapestries and polychromatic ceilings. And in the auditorium, crimson velvet upholstery and the original cupola painted by Brugnoli. This and the outer structure of the hall is all that remains of the old Theater.

MUSSOLINI RESPONSIBLE

The rapidity with which the work of transformation was carried out is little less than miraculous, but perhaps this may be accounted another manifestation of the genius and dynamic power of Mussolini, who, notwithstanding his ceaseless vigil over the destiny of the New Italy, still finds time for his own music making, and to nurture the dream of making Rome the artistic capital of the world.

The presentation, announced as "prova generale"—dress rehearsal—was in actual fact a perfect and complete spectacle, and if the opening performance on the 27th could have surpassed that of the inauguration, it would approach standards never yet reached in any part of the world.

Five minutes before a warning darkness announced the commencement of the opera the strains of *Giovinezza*, the Fascist hymn, heralded the arrival of the Duce, a signal for outbursts of unrestrained demonstrations, to which he

made smiling acknowledgment and took his place unobtrusively in a side box.

Of all operas, no better choice than *Nerone* could possibly have been made. Was it destiny or a mere coincidence, or perhaps a playful foresight of Mussolini's that the new theater in the modern Rome of new Italy should have been first brought to life with this story of ancient Rome? For although *Nerone* has had four years of wonderful success in the greatest opera houses of Italy, tonight was its baptism in Rome.

LAURI-VOLPI AS NERO

The interpretation under the baton of Maestro Gino Marinuzzi (well-known to American audiences from his activities at the Chicago Opera) was strong. To Lauri-Volpi fell the honor of recreating the heroic figure of the fiddling Nero, and in these robes the great tenor added still further to his laurels. Bianca Scacciati in the rôle of Asteria evidenced here also that abundance of talent which has won such lively appreciation of her art at La Scala this season. The baritone, Benevenuto Franci, in the part of Fanuel, Bertana as Rubria, and the Simon of Faticanto were equally impressive in their warmth, sincerity and artistic precision.

Perhaps the public appeared a little cold at first but that was doubtless attributed to a certain feeling of awe which one sensed to be present, and which was probably due to the almost sacred nature of the occasion. Calls were scanty and half-hearted, one after the first act, and two after the second. In the interval between the second and third acts Marinuzzi was invited to pay a visit to the box of Mussolini.

With the third act, undoubtedly the best of the opera, enthusiasm was at last unleashed, and with its free outburst was created a new atmosphere. Of surpassing loveliness was the singing of the chorus. Perhaps only in Rome

of all Italy can really good choral singing be heard. There were moments when a finer pianissimo could have been desired, but that, after all, is a question impossible to decide absolutely. The individuality of the conductor must always be taken into consideration. The orchestra left nothing to be desired. The tone was warm and the coloring excellent. The scenery of Cambellotti was original and excellent, and the costumes still those designed by Pogliaghi.

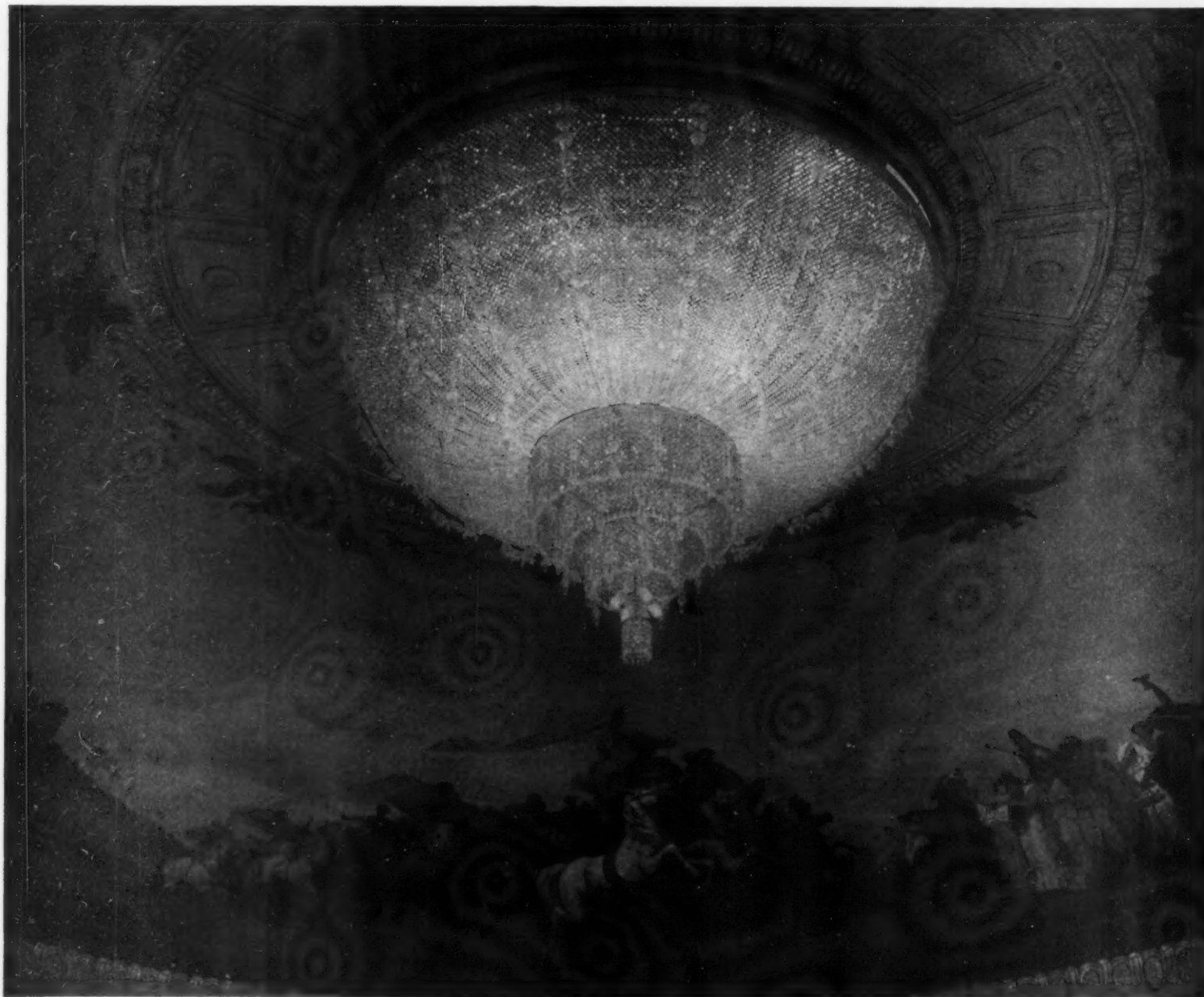
THE LIGHTING

With two millions of candle power available between stage and theater, it is easily imaginable to what degree the lighting is efficient. The graduations and effects were stupendous; from night to day in the first act (in the temple of Simon Mago) and the twilight to dusk in the third act, were examples of perfection in the theatrical electricians' achievement. In the centre of the dome there is a huge and beautiful crystal chandelier for the diffusion of light in the theater. This, with sixteen auxiliary candelabra along the contour, forms the most interesting feature of the system.

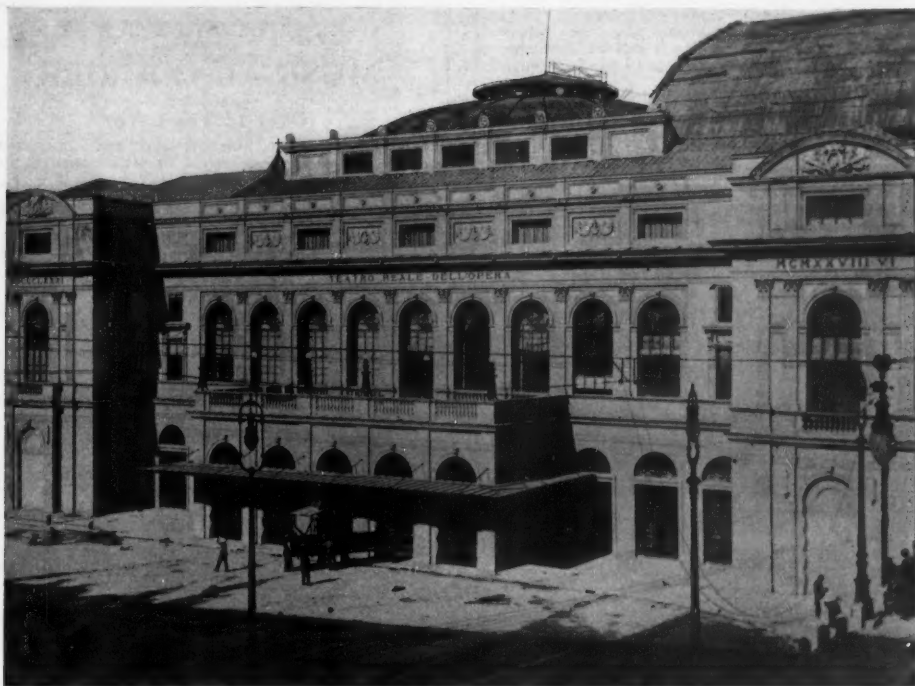
"AMONG THOSE PRESENT"

It is impossible to attempt a list of personages who witnessed the great event. It is easier to say who stayed away. There were of course all the members of the government, Fascist leaders, the diplomatic bodies, and visitors from all corners of the globe—but one sad fact to add: The new theater has fixed prices concurrent with those of other leading opera houses. Prices that are new for Rome and, needless to say, none too acceptable. In fact they caused a mild form of panic. Boxes in the first tier cost 2,000 lire (nearly \$110), a single orchestra stall 500 lire, with entrance tickets 100 lire each. But Rome will doubtless become accustomed to this and resign herself to the costs of her greatness.

CHARLES D'IF.



THE ROYAL OPERA HOUSE IN ROME.
The interior of the famous dome showing the magnificent crystal center lighting.



THE ROYAL OPERA HOUSE, ROME.

(Above) An exterior view. (Right) Interesting view of the interior decorative scheme, and proscenium boxes.



Beecham, the Prodigal Son, Returns to His Own

Says He Was Misquoted in New York—Szigeti Gives Magnificent Performance of Brahms Concerto—An Ethel Smyth Concert—Musical Curiosities—Alfred Blumen Scores in Recitals

LONDON.—Musical London has been waiting to sit in judgment upon her prodigal son. All the unkind remarks Sir Thomas Beecham is accused of having made about his native country were stored up by offended patriots who expected lengthy explanations. But when Sir Thomas returned all he said was that he had been misquoted—*voilà tout!* And since he failed, for once, to provide the expected excitement, London has taken little further notice of him.

The operatic concerts at the Albert Hall, which he inaugurated last autumn to stimulate interest in his Imperial Opera League, have been resumed, although Sir Thomas had to be carried to the conductor's desk in an arm chair. But while these programs appeal well enough to Sunday afternoon audiences, they are evidently not achieving the desired effect, for Sir Thomas is now threatening the public with tempting offers from America which he intends to accept should the League fail to materialize. One of these offers, he says, is for \$100,000 for five months' work.

In the meantime guest conductors have been attracting high-brow audiences to the Queen's Hall. Vaclav Talich, the conductor of the Czech Philharmonic in Prague, who has for some time been winning successes in the provinces, made his first London appearance at the last Philharmonic concert. In a mixed program Dvorak's G major symphony (No. 4) made the best impression. Gustav Holst's Egdon Heath—recently heard in New York—was played for the first time in London on this occasion. In view of all that the work is intended to express it must be considered a masterpiece of English reticence, a quality which the audience reciprocated in kind. . . . The climax of the evening was Joseph Szigeti's playing of Brahms' violin concerto, one of the finest interpretations we have ever heard. Such clarity of phrasing and intonation, such incisiveness of rhythm and nobility of conception are rarely achieved by an artist. Szigeti's performance can be compared only with Arthur Schnabel's playing of the B flat major piano concerto earlier in the same series.

In fact Brahms is doing very well in London this season. Hermann Abendroth's performance of the second symphony also formed the climax of the London Symphony concert a few days earlier. In a program of three symphonies by Haydn, Beethoven, and Brahms respectively, the last-named was the most successful.

A "NEGLECTED" SYMPHONY

An English conductor, Geoffrey Toye, was responsible for the last National Concert at which Sir Villiers Stanford's "neglected" D major symphony was intended to be the center of interest. But the less said, both about the symphony and the conductor, the better. The concert deserves mention, however, because of the delightful playing of Jelly d'Aranyi who made her first appearance here after her American tour. She played Bach's D minor double concerto with her sister, Adila Fachiri, and Ravel's Tzigane, both to the enthusiastic delight of the audience.

WOMEN AND CHILDREN

Adila Fachiri, also an artist of rank and considerable popularity, was the soloist at the recent concert of the British Women's Symphony Orchestra. This organization has made great strides since the young English conductor, Malcolm Sargent, has become its leader. The body of strings is exceptionally good and their performance of Mozart's G minor symphony would have done credit to far more famous orchestras. Also their accompaniment to Fachiri's playing of the Beethoven concerto was extremely praiseworthy.

A word must also be said about Robert Mayer's Children's Concerts, the latest of which bore convincing testimony

to their educational value. It was a "plebiscite" program, consisting of the five works receiving the highest number of votes from the children. They were Weber's Oberon overture, the first movement of Schubert's "Unfinished" Symphony, the first movement of Beethoven's Fifth Symphony and two of Brahms' Hungarian Dances. There may be such a thing as playing "down" to a grown-up audience, but a children's audience is distinctly something to be played "up" to.

A YOUNG AMERICAN COMPOSER

A new sonata for violin and piano by the young American pianist-composer, Lyell Barbour, was performed at a sonata concert of the Music Society. Dynamics rather than melodies are employed as themes in this work and a number of original and interesting ideas were revealed in all three movements. Altogether this young American shows a great deal of promise.

Plenty of classical chamber music is filling the concert halls just now. The Léner Quartet is again giving the complete cycle of Beethoven quartets at the Queen's Hall—a dangerous experiment for two succeeding years and one that is proving none too successful—while the Budapest String Quartet paid a sincere and beautiful homage to Schubert in a program comprising his D minor and G major quartets, as well as the lovely posthumous quartet movement in C minor. For sheer perfection of ensemble as well as characteristic expression I know no quartet in the world to surpass this wonderful organization.

Another excellent ensemble is the Poltronieri Quartet from Milan, an organization comparatively new to London. In a program consisting of quartets, Boccherini (C minor), Beethoven (op. 59, No. 1) and Debussy (op. 10, No. 1) they proved their all-round musicianship and high artistic standard.

DAME ETHEL SEES IT THROUGH

An afternoon of music by Ethel Smyth filled the Wigmore Hall although there were no real novelties on the program—a sign, one would say, of the energetic Dame's popularity. But a rather comic printed invitation to the

audience to applaud whenever they felt like it was not accepted with quite the same heartiness with which it was extended. Jolly, well-made music most of it is, however, and probably the public would take it more seriously if the composer took it less so.

Wanda Landowska has been delighting London audiences again with exquisite performances of old music, both on the harpsichord and piano. Her two concerts were crowded with highly appreciative listeners. It is perhaps unfortunate that the seventh Gerald Cooper concert should have fallen between them. For this too, was a harpsichord recital by Violet Gordon Woodhouse—but without the occasional relief of a piano—and comparisons were inevitable. Delightful as Mme. Woodhouse may be by herself, she cannot hold her own against the temperamental Wanda.

THE MUSICAL CURIOSITY SHOP

The next of this stimulating and unique series consisted of old and, for the most rarely heard, music, partly vocal with various wind combinations. The most impressive items were Heinrich Schütz's motet *Fili mi Absalon*, and Bach's recitative and aria (from *Cantata 172*), *Heiligste Dreieinigkeit*, with organ, trumpet and drums. The rest of the program, interesting as it was, would have been more enjoyable in the open air or the open spaces of a cathedral (for which it was mostly written) than the narrow confines of Aeolian Hall.

Nevertheless Purcell's March for the funeral of Queen Mary II in Westminster Abbey (1694) and Matthew Locke's *Ayre and Pavan-Almand* for the King's Sackbuts and Cornets were charming curiosities, though what intrigued the audience about them is probably their titles rather than the music itself. Mozart's early *Divertimento* for flutes, trumpets and drums (!) had better be left undisturbed on its museum shelf, and to play four Bach chorales on as many trombones (which can't play legato) in a small hall is an offense against good taste. For all that we shall not miss any of Mr. Cooper's experiments, for they protrude most delightfully from the general tedium of recitalism. Special mention should be made of Mr. G. Thalben Ball, the eminent organist of the Temple Church, who played a Bach fugue and a beautiful Mozart fantasia, (originally written for a musical clock) in a remarkably musical and unaffected style.

BACH'S TRIAL SERVICE

Nothing more nor less than the complete service which Bach conducted in St. Thomas' Church in Leipsic, when he was on trial for the position of Cantor there, was given by the Bach Cantata Club for the opening of their third season. It was given in St. Margaret's, Westminster. The procedure was in every respect (except that of language) the same as in 1723; the program contained notes by Dr. Sanford Terry showing how the liturgy proceeded between the musical pieces. The post-facto judgment of the London critics was that if Bach had really been on trial this day he

European Music Festivals in 1928

| Date | Place | Event |
|-----------------------|-----------------------|---|
| April 21-22 | Lucerne | Swiss Tonkünstlerfest |
| April 9 to May 12 | Stratford-on-Avon | Shakespeare Birthday Festival |
| July 2 to September 8 | Stratford-on-Avon | Shakespeare Summer Festival |
| April to August | Nuremberg | Dürer Festival |
| April 24-25 | Aberystwyth (Wales) | Ninth Aberystwyth Festival |
| May 1-5 | Bournemouth (England) | British Music Society Congress |
| May | Heidelberg | Heidelberg Festival (Wilhelm Furtwängler and the Berlin Philharmonic) |
| May | Karlsruhe | 75th Anniversary Festival |
| May 20-24 | Schwerin | 58th Tonkünstlerfest; Allgemeiner Deutscher Musikverein |
| May 16 | Cardiganshire (Wales) | Fifth Cardiganshire Festival |
| June 3-17 | Vienna | Festival Weeks |
| June 4-8 | Essen | Schubert Festival |
| June 7-10 | Duisburg | Reger Festival |
| June 9-13 | Cologne | 96th Nether-Rhenish Festival |
| June 21-24 | Kiel | Handel Festival |
| June 23-30 | Wärzburg | Mozart Festival |
| End of June | Dresden | Festival Week |
| July 12-15 | Berlin | Festival Week |
| July 16 (for 2 weeks) | Oxford | British Music Society's Organists' Course |
| July 19 to August 19 | Bayreuth | Bayreuth Festival |
| July 26 to August 30 | Salzburg | Salzburg Festival |
| July 23 to August 31 | Munich | Munich Festival (Wagner and Mozart Operas) |
| August 1-6 | Darmstadt | 25th Anniversary of the Union of German Composers and Music Teachers |
| August 6-11 | Treorchy (Wales) | National Welsh Eisteddfod |
| September 4 | Gloucester, Eng. | Three Choirs Festival |
| September | Cassel | Bach Festival |
| September | Siena, Italy | Sixth International Festival of the I. S. C. M. |
| November 17-25 | Vienna | Vienna Schubert Centenary Festival |

would have "landed" the job, as he actually did in 1723. But somehow I doubt it.

An unusual number of choral concerts have taken place recently, among them a performance by the Bach Choir, of Vaughan Williams' Sea Symphony, based on Walt Whitman's poems; one of César Franck's Beatitudes by the London Choral Society, and of Handel's oratorio, Hercules, by the Handel Society, of Elgar's Dream of Gerontius by the Royal Choral Society. But the most thrilling of all—to the listeners at least—was the performance of the Elijah by the Royal Choral Society. It was given before an invited audience of school children from all over London and their enthusiasm was inspiring.

There has been the usual quota of pianists, among them Nicolai Medtner, the Russian composer. This was his first appearance in London and as his compositions had preceded him, Aeolian Hall was crowded to the doors to greet him. He played a number of piano works including the C major sonata from opus 11 and some selections from Fairy Tales. If his works were respectfully received before, when played by other pianists they aroused genuine enthusiasm when played by himself. The larger part of the concert was devoted to Medtner's songs which were very well sung by Tatiana Makushina and were even better liked than the piano pieces.

ALFRED BLUMEN'S SUCCESS

A somewhat sensational appearance was made by Alfred Blumen who arrived at the last minute before the first of his two recent recitals. Owing to his engagements in America Blumen was obliged to take a ship that would ordinarily have got him here too late. So he was called for by a motor boat the moment the steamer cast anchor and was hurried to land just in time to catch a train for London. By dint of rapid dressing and a still more rapid motor car he arrived on the platform of Aeolian Hall looking—and playing—as if he had nothing to do all day but prepare for the evening. Brilliance, power and remarkably clear execution marked his performance. His playing of Chopin's B flat minor sonata as well as pieces by Brahms, Debussy and Ravel won him a success that was worth the effort it had cost.

His second program had its climax in the Schumann Symphonic Etudes, which he brilliantly worked up to a very fine climax, somewhat spoiled, alas! by unnecessary hardness of playing. His conception of César Franck's Prelude Chorale and Fugue was superintelligent and fuller of meaning, perhaps, than even Franck suspected.

BOROVSKY AND OTHER PIANISTS

Alexander Borovsky made his only appearance for the season and astonished us anew with his indescribable virtuosity. Even in this day of superlative technique no one can surpass, and few equal his prestissimo pianissimo passages. His playing of Beethoven's C sharp minor sonata may lack warmth and grandeur of outline and his Chopin Etudes poetic feeling, but there is no doubt about his sincerity as an artist and his Bach as well as his Bach-Busoni are delightful as examples of sheer pianism.

FIDDLERS, ETCETERA

Harry Isaacs, young English pianist, distinguished himself at his recent recital as well as at Joseph Lampkin's concert

when he acted as accompanist to the young American violinist. The latter made his second appearance here with a somewhat increased success. He is still too immature to be judged by the highest standards but he has good qualities which should improve with time.

Another young instrumentalist, Paul Hermann, the Hungarian cellist, has also made his second appearance in London and with signal success. He is one of the few artists who can make the cello enjoyable as a solo instrument and undoubtedly has a big career before him.

Nor is the gayer side of musical life being neglected. The Music Club, London's leading musico-social institution, continues to give its pleasant receptions and suppers. The last was in honor of Elisabeth Schumann and Nicolai Medtner, both of whom contributed to the musical program as well as Tatiana Makushina and Adila Fachiri.

And for these whose ears are not attuned to modern music a revival of The Beggar's Opera by Nigel Playfair so delighted the audience that every vocal number had to be repeated.

MARION WILSON BALLIN

Carl Friedberg to Concertize and Teach

Carl Friedberg, while engaged in master instruction at the Juilliard Foundation and the Institute of Musical Art in New York, will devote a good deal of his time next season to concertizing. The success is well known which this internationally known artist has achieved in the United States as soloist with the Boston, Chicago, Cincinnati, Detroit, New York, Portland and St. Louis symphony orchestras, as well as with the New York Philharmonic. In addition to appearing in recital, Mr. Friedberg also has appeared as soloist with most of the important symphonic organizations in Europe. He has made a profound study of the works of the great composers. In his programs he reveals unusual individuality, and his interpretations are regarded as at once authentic and inspired.

Gallo Singers Win Fellowships

Three of the eight singers to win fellowships at the Dresden Opera, awarded by the Juilliard Foundation earned their first fees in grand opera through appearances with the San Carlo Grand Opera Co. It was Fortune Gallo, with his usual vision for discovering talented American singers, who presented in minor roles nearly half of the winners (chosen recently by the distinguished group of judges) to the American public. The verdict of Mmes. Sembrich and Schoen-René; and Messrs. Damrosch, Bodanzky and Witherspoon is a tribute to the keen judgment of Mr. Gallo.

Pearl Besuner, Grace Divine, and Harold Kravitt were the fortunate young persons to win the Juilliard fellowships.

D'Aranyi to Play Concerto Dedicated to Her

Yelky d'Aranyi, Hungarian violinist, will introduce a concerto by Vaughn Williams to her American audiences next winter. The presentation of this work, which is dedicated to the violinist, is a testimonial to her success in this country during the past season, when she played in twenty-six concerts and won praise from audiences throughout the East. The Williams violin concerto, Ravel's Tzigane, and the

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two sonatas of Bartok are a few of the special works written for her by numerous international composers.

Miss d'Aranyi will return to America in January, 1929, and is already engaged as soloist with a number of symphony orchestras. Since 1913 she has played before many of the royal families of Europe. She appeared at the Promenade concerts three years ago before the British King and Queen, and more recently before the Queen of Spain, who presented her with a beautiful diamond and ruby brooch.

Neva Morris a Child Entertainer

The following self-explanatory comment was taken from the Youngstown, Ohio, Telegram of February 25: "Neva McMillin Morris, who has made such a reputation for herself as a child entertainer through her impersonations of famous characters dear to the hearts of children, has opened a new field of worthwhile work and entertainment. Mrs. Morris' clever work has won much praise all over the country, not only for its originality, but also for its excellence. Local people will be glad to know of her splendid successes as she is well known here, being a sister of Mrs. Charles B. Klingensmith." Mrs. Klingensmith is an ex-president of the Monday Musical Club of Youngstown, as well as an ex-officer in the Ohio state and district work of the National Federation of Music Clubs.

Music Education Studio Notes

The Parents' Association met recently, and Ernest Saunders was elected president for the ensuing year. An informal program was rendered by Marguerite Baiz, Margaret Hopkins, Fritz Heim and Hall Axtell. Shortly afterwards a recital was given by the lower grade, this program including piano, violin and cello solos, as well as ensemble and dance numbers.

A large audience enjoyed an evening recital at the studio, when a pretty dance number was one of the features of the evening. In the Palace of the Snow Queen thirty-five children took part in appropriate costumes. After the dance came a well rendered program of piano, voice, violin, cello solos, ensemble and orchestra numbers.

Pupils of HARRISON KELLER Score In Boston Violin Recitals

Press Tributes a Significant Commentary on His Teaching

ALLAN FARNHAM

His technical skill, for example, is not in the least displayful; but it is notably secure and fine-grained. Already it accomplishes what he wills, without effort and without shortcoming. Already, also, it is a skill that does not overlook the vigors, yet by inclination prefers the refinements.

Similarly with tone. A sensitive hand directs it, a sensitive ear measures it, persuading rather than compelling the violin, proceeding from instinct and affection as well as study and application. Mr. Farnham's tone is clear and round; knows color and lustre; responds to the contours and the accents of the piece in hand; takes character from the substance and the style.

Most of all, however, this temperament stood clear in the Sonata of Franck. More mature violinists carry it to large utterance, ampler progress, deeper mood. Yet not all of them bring to it Mr. Farnham's fineness of feeling. Youth that he is, he enters into the spiritualized sentiment of Franck and lays hold upon the musical form and matter that give it speech. A musician's perception, sensibility and controlled transport, which at eighteen and in an American youth is almost against nature. The years, the work, the ripening beckon him.—*Transcript*.

Not in seven seasons has one heard a better new violinist than this Boston boy, still in his teens, proved himself in Mendelssohn's Concerto. Good violinists are common, but violinists like this boy who can make their instrument sing with the lyricism one expects from a really great vocalist are rare indeed.—*Globe*.

It was the Mendelssohn Concerto, in which Allan Farnham played the solo part, that stirred the audience into gusts of applause. For, despite his youth, he played with an amazingly clean and beautiful tone, a firm and flexible technique and an emotional intensity that never ran over into sentimentalism.—*Herald*.

Neatness of execution, clear intonation, beautiful tone—many a showier player has not been able to manage so much.—*Herald*.

Assuredly Kreisler, Heifetz and Thibaud will not be too difficult models for him.—*Transcript*.

BALDASSARE FERLAZZO

Violin playing of unusual attractiveness was heard at Jordan Hall last evening in the recital of Baldassare Ferlazzo. Clearly this young Bostonian is a natural musician, a born virtuoso. He plays now absordedly, now with true abandon, but always with seeming ease and a refreshing absence of self-consciousness. From each of the four strings Mr. Ferlazzo draws a tone singularly luscious and succulent, a tone that caresses the ear. His technique is fluent, his intonation secure.—*Post*.

Even in these days, when virtuosity is expected from the youngest concert performers, Mr. Ferlazzo displayed a remarkable technique. Even more remarkable was his intonation. Not once during an evening of playing that called for nimbleness and dexterity do we recall his straying from pitch. Of only a Heifetz among first rank violinists can this be said.—*American*.

His fingering is swift and keen; his bowing, light of wrist, smooth of action, firm. He knows the music well; he plays fleetly, noting with easy familiarity each passing contour. He would evoke some of the dignity that is Handel's rhythm, some of the loveliness that is Handel's melody; and he draws them forth. Still, in displayful pieces such as the caprice of Paganini, Mr. Ferlazzo excels, not because, contrarily, he makes them displayful, but because he smooths their brilliance—their harmonies, their trills, their double-stoppings—into the essence of the music.—*Transcript*.

Mr. Ferlazzo plays with tone singularly free from rasping sounds, tone, to be more positive, delightfully sweet and, at times, rich; tone, if not very large, still so freely produced and vibrant that it would tell in even a very large hall.—*Herald*.

A tone usually warm and rich in quality and a temperamental affinity for luscious and fervent melody distinguished Mr. Ferlazzo's playing.—*Globe*.

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Havana Gives Lindbergh a Musical Send Off

HAVANA.—Amidst the martial strains of the national anthems of Cuba and the United States, played by Cuban military bands, Colonel Charles A. Lindbergh left Havana on February 13, for St. Louis, Mo., in his monoplane the Spirit of St. Louis, after five days' stay which the Havanaese devoted to a series of public functions, banquets, balls and receptions in honor of the Knight of the Air. Several bands, military and municipal, half a dozen string dance orchestras and over a dozen native Sonas, which are ensembles of rattles, bones, drums, gourds, guitars and basses, furnished varied music for the different festivities.

On the eve of the Lone Eagle's departure, the MUSICAL COURIER's correspondent enjoyed the privilege of a long flight over Havana with Colonel Lindbergh himself piloting the airplane, and after this experience the MUSICAL COURIER correspondent is prepared to understand the coming composition in modern vein, descriptive of the emotions of a flight, combining the purr of the motors, the buzz of the propellers and the muffled explosions of the exhaust with the whistling of the wind.

PRO-ARTE MUSICAL CONCERTS

The Cleveland Orchestra, under Sokoloff, played two concerts on February 9 and 11, before the Pro-Arte Musical Society, making its second consecutive season, and a total of five concerts within twelve months. These orchestral concerts are the culminating events of the season and Sokoloff created in his large audiences veritable "riots" of approval.

The features of the first program were the prelude and Love Death from Tristan and Isolde, which was beautifully played; Rimsky Korsakoff's Introduction and March from Coq d'Or, and two nocturnes, Clouds and Festivals by Debussy, magnificently rendered.

The features of the second concert were the first hearing in Havana of Rachmaninoff's symphony in E minor, No. 2, op. 27, a masterpiece which Sokoloff interpreted with deep understanding and emotion, Loeffler's La mort de Tintagiles with its interesting violé d'amour solo and Pierné's School of the Fauns from Cydalise, which was encored. Grainger's Shepherds Hey played as an encore at the first concert, was repeated by request as an encore in the second concert. Other encores were Pierné's March of the Little Soldiers, Blue Danube Waltz, Sibelius, Valse Triste and the Cuban National Anthem.

On February 25 and 28, Heifetz gave two recitals for the members of the Society, who attended in full force. The prevailing impression is that he has grown emotionally since his last appearance before the society, while his technic is as faultless as ever. In his first concert he played four movements of Lalo's Sinfonie Espagnole instead of the usual three. He played beautifully the seldom heard scherzando, and was warmly applauded throughout his recital, playing among other works Suk's Chanson d'amour, Novacek's Perpetuum Mobile and Introduction and Tarantella by Sarasate. At his second concert he played Grieg's sonata for violin and piano, adagio and fugue by Bach for violin solo, a beautiful concerto by Glazounoff, and his own arrangement

of a Mexican song, Estrellita, by Ponce. Among his encores Mendelssohn's On Wings of Song and Zapateado by Sarasate were favorites.

FESTIVAL OF CUBAN MUSIC

The Mayor of Havana organized in honor of the Delegations to the Sixth Pan-American Conference, a festival of Cuban music which took place on February 13 at the National Theater. The orchestral part was in charge of Gonzalo Roig and the Havana Symphony Orchestra and included works by the Cuban composers Cervantes, White, Sanchez de Fuentes, Anckerman, Valdes Costa and Blank, whose Capricho Cubano was played as soloist by his daughter, Margot de Blank, pianist. The vocal part of the program included songs by the Cuban composers Marin Varona, Sanchez de Fuentes, Roig, Anckerman and Lecuona, and was rendered by Medrano and Delfin, tenors; Marquez, baritone, Luisa Morales and Isabel Elias, sopranos.

ORCHESTRAL CONCERTS AND RECITALS

A memorial concert for Laureano Fuentes Perez, Cuban composer, who died here recently, was held at the National Theater on February 12 in which Harry Ross, pianist, played this composer's Three Cuban Dances and the Philharmonic Orchestra rendered Beethoven's Leonora, No. 3, Overture, which has been heard here often before.

On February 15 and March 2, at the same hall, Lydia de Rivera, Cuban soprano, gave recitals consisting of four groups of songs by Lotti, Paisiello, Schubert, Verdi's aria Pace, mio Dio, from Forza del Destino, and Cuban folk songs by Lecuona, pianist and composer, who acted as her accompanist.

On March 1, the Encanto Movie Theater was inaugurated with the film, Anna Karenina, marking an outstanding event in movie circles due to its being the first theater in Cuba to be provided with a large pipe organ, made by Kilgen, of St. Louis, Mo. In Spain and in the Spanish American countries, pipe organs, usually of European manufacture, are limited to churches and very few homes. The novelty of hearing popular airs and music other than that of the sacred repertory, played on this excellent instrument, was greatly appreciated by the public.

On March 4, the Chamber Music Society Orchestra gave its third subscription concert at the Sala Falcon with an interesting program, which was excellently rendered, consisting of Mendelssohn's Italian Symphony, Brahms' Hungarian Dance No. 5, Wagner's Meistersinger, Karganoff's Humoresque, Glazounoff's Bacchanal and Tchaikowsky's Mozartiana.

Swift & Company Offers Prize Competition

The eighth annual competition in music composition offered by the Swift & Company Male Chorus is announced for the best setting of the Sir Walter Scott poem, Harp of the North, Farewell! The composer must be a resident of the United States, and the composition must be in a setting for chorus of men's voices with piano accompaniment. The award of one hundred dollars will be made by a jury con-



JOHN QUINCY BASS,

talented young pianist who made his debut before a Cincinnati audience at the second popular symphony concert during the past fall. He is a pupil of the College of Music of Cincinnati, studying with Ilse Huebner for the last six years. Miss Huebner feels that Mr. Bass will be a great pianist as well as composer, as he is not only talented but also a patient worker with an affable personality besides. "Quincy," as he is affectionately called, is a descendant of an already illustrious American family. He is the tenth in line from John Quincy Adams, the descent coming through the maternal tenth great grandmother, who was the mother of the president. Early this spring he will give his second recital in Wheeling, W. Va.

sisting of Edward Collins, Shirley Gandell and D. A. Clippinger. The prize composition will become the property of the Swift & Company Male Chorus and will be produced in concert by the chorus during the season of 1928-29. Each composition must be sent to the conductor of the chorus, D. A. Clippinger, Kimball Building, Chicago, and must be in his hands by September 15, 1928. The award will be made October 1, 1928.

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LEONORA CORONA

"GETS AN OVATION IN TOSCA"

—New York Times.

Captivates in "Vissi d'Arte"

At Metropolitan Opera House, March 13th

LEONORA CORONA GETS AN OVATION IN "TOSCA"

The first new Tosca in five years, looking a beauty in tiara and train, sang her "Vissi d'Arte" seated on a lounge, slipping at last to her knees upon the floor, from which supplicating pose she acknowledged a generous ovation.—N. Y. Times.

LEONORA CORONA FINE FIGURE, IN MAKING DEBUT AS "TOSCA"

Miss Corona proved her temperamental worth, investing her characterization with great ardor and emotion. Her Tosca was a beautiful creature, a Junoesque, dominating and decorative figure.—N. Y. American.



Photo © Mishkin, N. Y.

AS FLORIA TOSCA

I think, to Miss Corona "Tosca" is her greatest dream. And admirably did she grasp the opportunity and make much of it. At the end of the second act, after the famous "Vissi d'Arte" aria, the house belonged to Leonora Corona back and front of the stage. . . . She had more than thirty recalls . . . The quality of her voice was rich, warm, sensuous. Whatever the cause of yesterday's triumph, she did sing excellently—beautifully—exquisitely.—N. Y. Morning Telegraph.

Miss Corona gave an effective performance, not sparing of emotion. Clarity and firmness of tone were present.—N. Y. Herald Tribune.

The impersonation was dynamic with passion. The tension of the soprano's personality held the audience until the very last

moment of the scene. In power and quality Miss Corona possesses the single voice of operatic calibre noted this season. Her voice was not merely true and winsome but sparkling with grace. The bravura of acting should assure to this newcomer an exceptional career as a tragic vocalist.—N. Y. World.

~~~~~For Concert, Recital and Festival Dates~~~~~

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## Hurok Says the Day of Straight Recital Is Going

Sol Hurok apparently has his finger on the music loving public's pulse. He has been identified with music in this country for seventeen years and, before that, in Europe. Artists of fame have toured the country under his direction. Some have made money for him; others have lost money for him. Mr. Hurok said to the writer: "There is a famous artist who, while under my management netted over \$500,000 within a period of six years. I guaranteed the singer this amount and lived up to it, but in doing so lost over \$100,000 myself, because the artist in question did not draw sufficiently to cover the guarantee. This is a factor that should be taken into consideration by managers who launch artists who get more than they are worth. While I was making large guarantees I was severely criticised for foolishly taking such losses myself, but it had the good effect of my resolving never to pay an artist more than he was worth at the box office, no matter how great his reputation was, and never submitting the local managers to a loss."

"When managers throughout the country feel losses, the concert business suffers. I am for reasonably priced artists, who deliver full value, and help the managers of courses in various cities make money, thereby building up music in the community."

Mr. Hurok, as has already been said, has his finger on the pulse of the music loving public. He believes in giving the public what it wants and at prices within the reach of all. His series of Sunday concerts this season at the Century Theater has proven that.

"For on thing, New York appreciates and likes opera in concert form," he states. "Witness the performances of

Tannhauser and Walkure, with excellent casts. Next season it is planned to give other German operas in concert form with the best Wagnerian interpreters. Popular concerts are educational and have better results in creating new music lovers . . . particularly among the younger generation."

Mr. Hurok was the first one in New York City to promote a popular priced series of concerts at the Hippodrome and Madison Square Garden. He believes, however, that a manager must advance with the times and that the day of the straight recital, except in rare circumstances, is a thing of the past. "People want joint recitals and novelties," Mr. Hurok added. "Every manager should be on the alert to find out the best means to improve the concert conditions. I do not believe this can be done by forcing artists down the throats of either a restless public or an undecided manager, like, say, twenty or twenty-five years ago. The way to do now is to find out the wishes of the public and comply with them. To know the public mind!"

Mr. Hurok has had so much wide experience in the managerial field that he says many people think he should have accumulated a fortune. He admits music is not a business. Through it one tries to rather achieve an ideal and get along at the same time. As a matter of just he commented: "If music is a business, then poker is an industry!"

Mr. Hurok has an auspicious list of artists under his management, including Titta Ruffo, Johanna Gadski, Isa Kremer, Frances Sebel, Nina Giordana, Michel Piastro, Ina Bourskaya, Mordkin Ballet, Leo Ornstein, Marta Wittkowska, the Teatro di Piccolo and Tamaki Miura, the Japanese soprano. He will soon bring to America Geltzer,



SOL HUROK



"His voice is mellow, smooth, and fitted to fine sentiment in song."

—Washington Times.

*Frederick Gunster.*  
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well known European dancer, whose technic is said to be greater than Pavlova's along with her partner, Jukoff. Other novelties are now under negotiation. Adamo Didur, Metropolitan basso, will tour the second half of next season, at the close of his opera engagement, and Sobinoff, Russian tenor, will also be brought to this country. Mr. Hurok is acting as manager for Erno Rapee, conductor of the Roxy Theater, and will present him in some future symphonic concerts, outside of his activities at the theater. J. V.

### Brailowsky Has Phenomenal Success in Denmark

COPENHAGEN.—It is a long time since an artist has had such a colossal success in Denmark as that which Brailowsky recently achieved. Within two hours of the announcements of his five concerts all the tickets were sold. Including the concert of the Royal Orchestra, at which he had a brilliant triumph with Tchaikowsky's B flat minor concerto and his farewell concert the surplus proceeds of which went for benevolent purposes, he made all his appearances within five days, a record accomplishment at best and especially in these slack times.

About nine months have elapsed since he conquered our town at a blow, and the welcome he received at his first concert on entering the crammed hall was of the tempestuous kind that is seldom heard in our cool latitudes. And evening after evening the applause roared like an avalanche, every time he took his hands off the keys. He disclosed to the auditors Chopin's ravishing imagery, and made Liszt's luxurious cascades roll exquisitely over the keys; he rushed into Schumann's frolicsome Carnival with a roaring, exultant youthfulness that transported all and he rendered Beethoven's Appassionata with a phrasing partly so Russian-Slavic that many a musical connoisseur shook his wise head. Whatever this inconceivable musical sorcerer did, the audience positively exploded into the wildest outbursts of enthusiasm.

Whatever else might be thought about this remarkable man, on this all must agree: he is a Chopin player the like of whom the world has not known for many years. It is almost like an insult to name the word technique concurrently with Brailowsky, who with a sovereignty little short of a miracle solves the most difficult technical problems, so that he quite makes us all forget that such things exist at all. There is nothing whatever of the ordinary insufferable virtuosity in his playing. Often it seems as if it were young Chopin himself, who had risen from the dead and was drowning all hopeless melancholy and love-sickness in a tumultuous sea of improvisation.

And just as there is not an atom of affectation in the young pianist's playing, so is his deportment outside the concert-room, characterized by natural humanity, and absolutely free from any kind of pose. During a conversation he freely talked about all sorts of things, about his impressions of Scandinavia and his travelling plans. First he is going northward to Stockholm, where an engagement is awaiting him, and where with great readiness he has promised his collaboration at a concert for the benefit of the family of the late basso, Helge Lindberg. Next come concerts in Berlin and Warsaw, later in Zürich, Rome and Florence. Not until late in the summer will he be able to give himself a little rest, before the next season calls him to a third tour of the United States. F. C.

### Estelle Liebling Studio Notes

The Estelle Liebling Girls Quartette was engaged for the New York Company of Hit the Deck, which opened in New Haven on March 5.

Beatrice Belkin, coloratura soprano, was the soloist at the Roxy Theater, New York, during the week of February 27.

Celia Branz, contralto, sang over WEAJ in the Soconyan Hour on February 29.

John Griffin, tenor, was engaged for a Publix tour of thirty-two weeks, which started at the Capitol Theater, New York, on March 3.

Muriel La France, coloratura soprano, has returned from an eleven weeks' engagement at the Fox Theater in Washington.

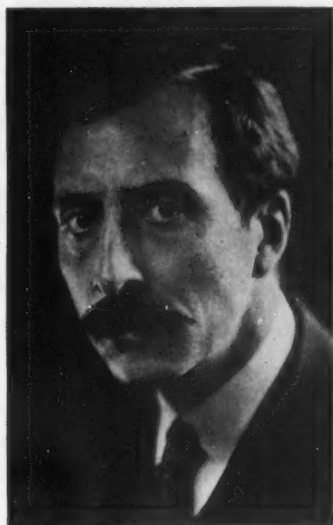
Rosemary Pfaff, coloratura soprano, is back in New York following a six months' tour of the Publix Theaters.

### Opera Season in Venice

Paul Longone announces an opera season at the Royal Theater Venice in June. Mr. Longone has engaged Giuseppe Bamboschek, of the Metropolitan, as chief conductor, and the artists will be announced later.



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## Reports of New York Concerts

### MARCH 12

#### Beethoven Association

The sixth concert of the Beethoven Association was given on March 12 at Town Hall with an array of fine artists such as this society invariably offers. They were Carl Flesch, violinist; Ernest Hutcheson, pianist; Felix Salmond, cellist; George Barrere, flutist; Carlos Salzedo, harpist, and Paul Kefer, cellist, the last three consisting of the Trio De Lutece. The program was rather less severe than those generally offered at concerts of the association, including, as it did, a Mendelssohn trio, brilliantly played by Hutcheson, Flesch and Salmond, and a sonata for trio by Maurice Ravel (this being the sonata for piano, transcribed for flute, cello and harp by Carlos Salzedo) played by the Trio De Lutece. There was also the trio in A minor by Tschaiikowsky, and but one number from the ancient classic school, Pieces en concert by Jean-Philippe Rameau, played by the Trio De Lutece. The audience was of its usual size and showed its enjoyment of the finished work of all the participating artists.

#### Lillian Steuber

Lillian Steuber, pianist, gave a recital in the ballroom of the Hotel Majestic on March 12, playing a program of familiar compositions with charm as well as skill. Miss Steuber is a newcomer from the west and was heard in New York for the first time on this occasion. Her ability is such that one would like to hear her in a larger hall. She possesses a solid foundation and comes to New York from Los Angeles with recommendations which are fully justified.

### MARCH 13

#### Marianne Kneisel Quartet

In their second recital of the season, the young ladies of the Kneisel Quartet, Jr., were joined by Carl Friedberg in the performance of Schumann's immortal piano quintet. An audience of good size assembled at the Town Hall, and signified its pleasure at the artistic work of the ensemble and the finished and musicianly pianism of Mr. Friedberg.

The Misses Kneisel, Worth, Lackland and Wilson were further heard in three movements from Debussy's Quartet, op. 10, and Haydn's op. 76, No. 2. Well balanced ensemble, technical efficiency and ingratiating tone quality characterized their efforts, as at their first concert.

#### Barbizon Recital

The Barbizon Intimate Recitals laudably live up to their name in intimacy of atmosphere, and the ninth program of the winter series of twelve, held at the Hotel Barbizon on March 13, was greeted by a capacity audience. The performers were Gitta Gradova, pianist, and Ruth Breton, violinist, who was accompanied by Walter Golde. The two soloists gave a well-balanced performance of the Grieg sonata in G minor for violin and piano; Miss Gradova played a group of Chopin and a miscellaneous group of Albeniz, Villa Lobos and Scriabine, and Miss Breton played numbers by Warner, Couperin, Burleigh, Paganini, Brahms, Boulanger and Aulin. The pianist impressed by her sensitive interpretations of many varying moods and her facile technic, while the violinist pleased with her delightful tone colorings and her polished execution. Mr. Golde's accompaniments were, as always, of complementary value to the soloist and artistic achievements on their own merit.

#### George Meader

George Meader, tenor, of the Metropolitan Opera Company, noted for his interpretations of David in Die Meistersinger, Mime in Der Nibelungenring and other roles of equal difficulty, gave a recital at Carnegie Hall on March 13 during the course of which he sang songs by Schubert, Brahms and Wolf, one piece by Carissimi, and an English group to close. He was enthusiastically applauded by a large audience for his excellent taste, fine diction and earnestness. He knows the traditions of the song creations of various schools, knows, too, the art of phrasing, of clarifying the meaning of the music by giving each phrase its due.

His singing of some of the German songs, especially some of those by Schubert and Wolf, was extraordinarily fine. The character of each song, its words as well as its music, was taken up by Mr. Meader and given faithful, intelligent, and inspired expression. No singer on the stage today comprehends better just what the composer intended with his setting of music to the words of his selection.

Mr. Meader has not a heroic tenor. He is not one of those who can take and hold a high note of magnificent proportions—and bring down the house in so doing. But he is a singer of distinction with adequate vocal equipment and, back of it, the equipment of the real artist. The accompaniments were played by Celia Dougherty.

#### William Hain

Last autumn William Hain, tenor, was the Atwater Kent contest prize winners (New York District), when his voice, style, and clear enunciation won general commendation. March 13 Steinway Hall contained a large audience to hear his song recital, in which he sang four languages, English, German, French and Italian. The young man has a fine voice, besides other ingratiating qualities, and sang Buzzi-



"Miss Peterson sang with much grace and with felicitous and characteristic expression."

The New York Times said the above about Miss Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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Peccia's La Nina Querida with Italian fervor, Strauss' Zueignung with real feeling, Claude Warford's (his teacher) new song, Spring's Awakening, especially well, and A Fogland (MS) song by his accompanist, Willard Sektberg. His artistic work, evidently the result of thorough study and excellent training brought him seven encores during the evening. Mr. Sektberg, always a good accompanist, shone especially in this program.

### MARCH 14

#### Lois zu Putnitz

Seventeen years is a somewhat tender age for a violinist to be braving the trials of a New York debut recital, but Lois zu Putnitz surmounted the ordeal in a creditable manner at Town Hall on March 14. At the age of fourteen, the young artist appeared in the Hollywood Bowl with the Los Angeles Orchestra, under Alfred Hertz, and more recently with the Curtis Institute, Philadelphia, St. Louis and Los Angeles orchestra.

The Wednesday evening performance was under the auspices of the Curtis Institute of Music, Philadelphia, at which institution Miss zu Putnitz is a scholarship pupil. Her program opened with the Ernest Bloch Baal Shem suite; continued with Chausson's Poeme; Dohnanyi's concerto in D minor, op. 27; W. F. Bach's Grave; de Falla's Danse Espagnole from La Vida Breve (arranged by Kreis-

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ler), and Sarasate's Introduction and Tarantelle. The young player proved herself a musician of many good points that will undoubtedly develop into capabilities of much worth. She possesses spirit, a good technical background and a discriminating musical taste, which qualities should aid materially in her development in emotion and poise. Harry Kaufman ably officiated at the piano.

### MARCH 15

#### New York Philharmonic

The evening concert of March 15, the third from the last of this season's Thursday series, found Mr. Toscanini again weaving his electric spell over a capacity house. The Italian visitor's interpretation of Scarlatti's four sonatas arranged in the form of a suite and orchestrated by Tommasini (after the ballet, The Good Humored Ladies) was superb, in its gaiety and verve. A first time hearing, it proved most enjoyable. Saint-Saëns symphony No. 3 in C minor, op. 78, with organ, was given new life under the conductor's hands and might easily be called the best reading heard in a long time. The first time by the Philharmonic of Busoni's Rondo Arlecchinesco revealed the fact that the work itself is not worth much but Toscanini's reading of it gave it more value than it really possesses. Then there were Mendelssohn nocturne and scherzo from A Midsummer Night's Dream, the program coming to a fitting close with the tone-poem, Death and Transfiguration by Richard Strauss.

#### Lucie Caffaret

Lucie Caffaret gave a second recital in Town Hall on March 15. She played a program of standard music, including a Liszt Hungarian Rhapsody, with the same extraordinarily brilliant technical facility that she exposed to the American public at her first recital. This young Parisian possesses great force and a technical exactitude that is quite unusual. She has at the same time commendable musicianship and interpretative taste. Altogether Miss Caffaret must be reckoned as a newcomer who is sure to make her mark in America and will no doubt in the future be a frequent visitor to our shores. Her recitals in New York were given under the auspices of the French Association for Artistic Expansion and Exchange which has its headquarters in Paris. There was a large audience and much enthusiastic applause.

### MARCH 16

#### New York Symphony: Oscar Fried, Conducting

On March 16 New York, or, more properly speaking, a large audience at a concert of the New York Symphony Orchestra in Carnegie Hall, witnessed the American debut of Oscar Fried. The well known German conductor proved in this one evening to be a worthy addition to the already notable group of celebrated wielders of the baton that have graced the symphonic platforms of this city this season. Mr. Fried brought no novelties in the way of new compositions with him (the program consisted of Brahms' C minor symphony, Stravinsky's Firebird music and Ravel's frequently heard second Daphnis et Chloe suite), but the result of his energetic leading was to say the least most gratifying.

Though, in stressing the emotional side of the works he presented, he did not sacrifice their rhythmic contours, Mr. Fried said his symphonic say, as it were, in no uncertain terms. In the Firebird suite, for instance, the delicate passages were almost fragile, while King Katschei's Infernal Dance was more Mephistophelian, more Satanic than ever. Ravel's gracious music, though given at a slightly swifter pace than usual, was equally effective.

However it was in the Brahms that Mr. Fried did his best work and it won for him at the close of the last movement, particularly one of the most enthusiastic receptions given any conductor here this season. Not only did the

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Photo by Perry



audience applaud long and loudly but the players themselves showed unmistakable signs of approval.

Mr. Fried came to this country to conduct but two concerts of the New York Symphony Orchestra, the one in review and one at the Mecca Auditorium on March 18 when the same program was given.

### MARCH 17

#### Philharmonic Children's Concert

St. Patrick's Day was duly honored in Ernest Schelling's fifth and last Children's Concert, fifth season, of the Philharmonic Orchestra, at Carnegie Hall on March 17, by Sowerby's clever orchestral transcription of The Irish Washerwoman. Ravel's Petit Poucet and Pagoda were novelties, with the Debussy Golliwog's Cakewalk making more impression on the juvenile audience. Mozart was represented by an allegro (G minor symphony), and Strauss' Blue Danube waltz drew prolonged applause. Request numbers included Ride of the Valkyries (218 votes) and Schubert's Military March (200 votes), which brought the concert to a brilliant conclusion.

Thirty children were called by name to the platform, receiving medals for their written comments on the concerts; some twenty-four were girls, the rest boys. Katherine Lyon Dunlop, aged ten, received a gold medal as prize winner for three successive years; others were John Walsh, five years, of the Music Education Studios (Misses Gibbes and Hopkins); Edward Rayher, Gustave Knobbé, bearer of a name distinguished in music, aged 12; Gerrit Roelofsma, 13, and Helen C. Carey, 9.

Mr. Schelling's comments on the composers and their lives, as well as the interesting slides shown, and the singing by the entire assembly of the Star Spangled Banner, comprised remaining items of the very interesting affair. The series of Carnegie Hall concerts will continue next season under the Schelling direction. Eight additional concerts are scheduled for April and May in public schools of New York, and four in Newark.

#### Fritz Kreisler

The usual throng of worshippers gathered at Carnegie Hall on March 17 to hear Fritz Kreisler infuse the magic of his playing into an otherwise rather conventional program. Mr. Kreisler is beyond the stage of arranging his programs for effect, but gives simply and beautifully those things which please him and delight his audience. There were four parts to the program, the Grieg Sonata in C minor, the Mendelssohn concerto, a group of his own compositions and arrangements, and the usual generous allotment of post-program offerings. Kreisler's art is in all things supreme, so that criticism is likely to resolve itself into an endless string of superlatives. However, for one who had previously considered the Grieg sonata rather cold and glittering with a rather specious brilliancy, Kreisler's rendition proved the impermanence of critical judgment. The opus fairly pulsed with life, delicacy and witchery. The delightful Rondino on a Beethoven Theme was encored. Carl Lamson, at the piano, supported the soloist in a thoroughly worthy manner.

#### New York Philharmonic

With a program selected from works played at recent programs, the New York Philharmonic Orchestra, directed by Arturo Toscanini, presented the tenth concert of the series for students in Carnegie Hall on March 17. Rossini's overture to the Barber of Seville, Beethoven's Pastoral Symphony, Busoni's Rondo Arlecchinesco, Mendelssohn's nocturne and Scherzo from A Midsummer Night's Dream, and Strauss's Death and Transfiguration made up a program which was given with the orchestra at its best, as it always is under the masterly baton of Italy's eminent maestro.

#### Russian Symphonic Choir

The Russian Symphonic Choir, Basile Kibalchich, conductor, gave a concert at Town Hall on March 17. The program, which consisted entirely of Slavic choral selections of religious, classic and folk nature, included many numbers already familiar to the large audiences which always greet the appearances of this interesting organization. Russian ensemble music is usually enjoyable in itself, but when sung by such a notable group of singers as go to make up this choir it is doubly so. The work of these singers is truly praiseworthy. The ensemble was excellent and not infrequently during the concert it ceased to sound like a collection of individual voices and became one instrument, an organ upon which the leader, Mr. Kibalchich, played.

The Russian Symphonic Choir has proved itself to be more than a novel addition to the season's music. It is an organization worthy of serious attention.

#### Luigi Franchetti

Luigi Franchetti, pianist, made his first New York appearance in recital in Town Hall on March 17. The program, though it did not include any unusual music, was an enjoyable one. It consisted of Weber's Sonata in A flat major, Schumann's Presto Appassionato, a posthumous opus though originally composed as the finale of the G minor sonata, op. 22; a group of Chopin and two Liszt numbers.

Mr. Franchetti displayed commendable pianistic ability. His interpretations were well balanced and musicianly. Moreover, his technic was more than adequate. The Weber Sonata in particular was given a poetic reading.

### MARCH 18

#### Hubert Linscott

Hubert Linscott, baritone, gave a recital at the Princess Theater on Sunday, assisted at the piano by Harold Genter. He sang a program of extraordinary interest, and one which it would be delightful to see approximated by other artists. It consisted of the Vier ernste Gesänge of Brahms, three songs of Debussy, two of Ravel, and five of Moussorgsky. Mr. Linscott's interpretations of these songs were those of an artist who fully understood the music he was singing and how to interpret it. He performed his task with evident pleasure, in a way that indicated his complete detachment from the ideas and ideals of the concert artist who aims to please his public. He simply sang the songs in the manner that they demanded without affection or display. He is an artist who should please audiences who care for the highly artistic in musical interpretation.

#### New York Philharmonic

On Sunday Carnegie Hall was completely sold out, including all the possible standing room, and the enthusiastic audience called out Mr. Toscanini after every number and at the end of the concert gave him an ovation which threatened to be endless. Toscanini was at his best; indeed he actually eclipsed himself. It may be that even he has moments of greater inspiration than at other times, and this seemed to be one of those especially high spots. The orchestra seemed to feel it, and its work equalled that of the conductor. Toscanini seemed very much touched by the playing of his men, and repeatedly refused to accept the acclaim of the audience, pointing to the players and asking them to rise in response.

The program was practically the same as those given earlier in the week.

#### Maria Tubau

A large and enthusiastic audience heard Maria Tubau, quite suitably called the singing actress, at her second New York recital of the season at the Guild Theater, on March 18. There were eighteen numbers, all sung in Spanish, with delicate intonation and finished, charming delivery. For each number the fair singer appeared in appropriate costume. This reviewer regretted not being familiar with the Spanish tongue, for those who were evidently received double enjoyment from the program. Some suggestion in print of the trend of the songs would have been acceptable to those who were unfamiliar with the language. However, so compelling was the art of the singer—she has a gratifying voice, captivating personality and an artistic understanding of both tonal and color values—that there was no waning of interest from start to finish in a program of ample length.

A sympathetic and reliable co-worker with Mme. Tubau was Nilo Menendez at the piano.

#### Yosie Fujiwara

At the Gallo theater a Japanese tenor made his initial bow to a New York audience on March 18 before a very large attendance which counted among its members a large proportion of Japanese.

Mr. Yosie Fujiwara has a pleasing lyric tenor voice, which he has been taught to use very well; he has a considerable range including the low D and reaching with ease to high B flat. The Italian and Japanese songs were the best, his enunciation being very good in these languages, and they also suited his tone-production well; but in the English songs he had difficulty with pronunciation, which hampered his voice.

The program was divided into three groups, the first consisting of airs by Bonocini, Lotti, Rosa and Scarlatti. In these songs the singer did his best work. The second group was made up of songs in Japanese; two by Yamada had to be repeated, one, Crow and Sparrow, was of a humorous nature, and seemed to please the Japanese in the audience very much. Of great interest were two old Japanese airs, built entirely on the pentatonic scale with a strange Oriental atmosphere, the accompaniment imitating the Japanese Koto.

It proved to be a very interesting recital, and worth repeating. In Nils Nelson the tenor found a very able accompanist. Madame Tamaki Miura was in the audience and seemed to be delighted with the work of her compatriot.

#### Galli-Curci

Poised before a piano played by Homer Samuels, on a stage lined with festive palms, and dressed in a filmy bouffant gown of pale yellow, Galli-Curci created the charming picture that one naturally associates with her, at Carnegie Hall on Sunday evening. The occasion was her second New York recital of the season, and despite the "wear and tear" of a long and arduous season of concert and opera appearances the soprano appeared fresh in spirit and in excellent voice.

Her program contained, after the manner of many Galli-Curci programs, early Italian and English airs, opera arias from the old schools, a group of German lieder and a group of contemporary English songs. Among the latter was one entitled My Shadow, by Homer Samuel, which brought much applause for both artists. Also after the manner of Galli-Curci recitals, the programmed songs constituted only about one-half of the total number of those sung, so generous is the diva with encores. In three of her numbers she was assisted by Ewald Haun, flutist, and following the intermission Mr. Samuels ably presented a Chopin and Debussy group. A lingering crowd insistently demanded additional encores from the soprano until one was finally granted, sung to an accompaniment played by Galli-Curci herself, a signal that her final good-bye had been given.

#### Stephanie Wall

A young singer of real merit and much promise is Stephanie Wall, soprano, who appeared in a recital in Steinway Hall on Sunday afternoon. Opening her program with Haydn's She Never Told Her Love and Mermaid's Song, and Lane-Wilson's My Lovely Celia, both well sung, she continued with a group of Schumann, Franz, Wolf, Grieg and Strauss, Massenet's Les Larmes and Priere from Werther, Act 3; an Italian and French group, and modern English songs. Included among the latter was Overtures, a song written by Solon Alberti, who furnished able accompaniments throughout the program for the soloist.

Miss Wall is the possessor of a voice of sweet quality and of pleasing freshness, and she is able to handle it with a commendable degree of technical efficiency—all of which will furnish a fine foundation for further artistic development. She was greeted by a capacity audience which evidenced much enthusiasm.

#### The Barrere Little Symphony

George Barrere and his little symphony were assisted by Nina Koshetz in a concert on March 18 at the Booth Theater, the program consisting of a symphony by Gossec, Suzanne from the Marriage of Figaro by Mozart, La Rumba by Maganini, with John Kirkpatrick, Jr. at the piano, two Russian songs sung by Mme. Koshetz, a Persian suite by Caplet, and two songs by Varese. Mme. Koshetz was extremely successful in the singing of the Mozart and Russian songs, and showed her extraordinary virtuosity in

(Continued on page 20)

## RITA BENNÈCHE

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Strauss-Peyton Photo

New York American:  
March 5th, 1928.

Rita Bennèche, who gave a soprano recital at the Gallo Theatre last night, is that rare member of the singing guild, a real interpreter of songs. To her the text is not a mere frame on which music is placed. As she sang she told a tale, dramatic, tragic, poetic or vivacious, fitting the voice to the finely enunciated word. Her entertainment was a delight, and consisted of works by German, Italian, French and English composers.

New York World:  
March 5th, 1928.

Rita Bennèche, in a beautiful voice, sang a program of Gluck, Vivaldi, Cesare Cui, Fevrier, Mozart, Schumann, Schubert and Rossini at the Gallo Theatre.

New York Evening Sun:  
March 5th, 1928.

### RITA BENNÈCHE SINGS AT THE GALLO

... Interpretative ability and intelligent treatment of the songs. ... The lower tones were pleasantly received.

New York Times:  
March 5th, 1928.

... Her voice showed ripe intelligence and interpretative skill that gave hearty enjoyment.

New York Staatszeitung:  
March 5th, 1928.

Rita Bennèche, a young soprano with a very charming personality gave a concert at the Gallo Theatre with a well chosen program of German, French, Italian and English songs and also two opera arias. Miss Bennèche has a naturally pleasant voice. Her interpretation, musicianship, splendid intonation and diction must be praised. She received a very cordial reception from the audience.

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## TECHNIC OF VOICE CULTURE AND THE ART OF SINGING AN ACADEMIC SUBJECT

By Alfred J. Spouse

[This is the third of a series of four articles which set forth in detail the experience of the author with school organizations. The first article, which appeared in the *MUSICAL COURIER* of February 23, was entitled "Voice Culture Classes in the Modern High School." The second article dealt with the organization of high school culture classes. The remaining article will take up the question of developing soloists in high school voice culture classes.—The Editor.]

Surveys, costly and comprehensive, are being made right now in many cities in our land, to evaluate properly our present educational system. Eminent educators are very much alive to the great change which has gradually enveloped society during the last two decades. They recognize that there are new demands due to new conditions, and are now busy getting their house in order. It appears that nothing remains static. Several large and important cities are today started on a complete curriculum revision, which will eventually result in a fresh statement of the aims of our educational program, and the contemplation at least of a newer technic in working out the attainment of those aims.

The culture of the voice, just beginning to come into prominence as a regular subject in our high schools, must be therefore as thoroughly prepared as academic subjects before being offered to educators. Certainly this must be true of this or any other subject so offered; that it go from "Somewhere to Somewhere." It must be progressive in its program, its subject increasing in difficulty, and therefore in its demands upon the student. It should constantly be "coming to points which require greater power." Each lesson should be the foundation for the next, the whole structure being built soundly, with no "ginger-bread" of useless trimmings such as vocal exercises which have no definite objective.

Many voice teachers who are now in the work in high schools are attempting to teach exactly as they have taught privately; that is, that they have no definite procedure, but make up their exercises as they go along. I am not prepared to criticize such a method for individual, private teaching. Such a method, or lack of method, has been hallowed by time, and is probably the rule in most private studios. Here the teacher is definitely dealing with a single problem, and can treat it exactly as his best judgment dictates.

An inspired teacher, who loves and understands his work, and loves and understands boys and girls, who can at once attract their admiration and respect, can teach his subject with or without method. They will follow him with enthusiasm wherever he leads, and because their interest is thoroughly enlisted, will attain their goal. But it is a sad fact that such inspired teachers are occasional rather than usual, and no one knows this better than the teachers themselves. The daily grind becomes a treadmill, and inspiration which bubbles merrily at the beginning of the term, too often loses its effervescence as the year advances.

Under such conditions, then, it is easy to see that a definite program, as well worked out in advance as is considered necessary in other subjects, is an absolute necessity. It serves to keep the aims constantly before teacher and class. In our minds should be the next day's lesson,—the next step in our program; this we have learned about today; we shall practice it well, so that we can go on to next week's forward step. No hit or miss; no "I hope you understand," but a small problem arrived at in definite order, at a definite time, studied in a systematic way, discussed thoroughly in class, digested as to theory, and performed in practice.

What are our educators asking for today, as regards the presentation of any unit in the curriculum? Dr. Herbert S. Weet, superintendent of Public Schools, Rochester, N. Y., says that "... the ultimate objectives in education are the training, or the leading-out, or the developing of all those wholesome powers that make for strength and right living ... We should all agree that the thing upon which our eyes should ultimately rest is an individual who is able to

make a happy and useful adjustment to family, vocational, civic, and other phases of community life." He continues further in this beautifully expressed opinion: "Education is the development of the Kingdom that is within."

What objective has the vocal culture class expressed in terms of education as here described? As I see it, these are the objectives, or some of them:

First, boys and girls, as soon as they are physically and mentally ready to learn, should be taught properly to use their voices in the singing of music, so that they shall sing easily, naturally, with understanding and appreciation of what is called good tone-quality.

Second, they should be taught to pronounce words properly, to enunciate clearly and distinctly, and lucidly to express the meaning of either spoken or sung text, both by correct diction and the nuance of intelligent interpretation.

Third, they should be taught and given opportunity to sing alone and in ensemble in the public gatherings of the school, so that they may gain the experience and courage to permit



A VOICE CULTURE CLASS AT WORK UNDER ALFRED SPOUSE at the West High School, Rochester, N. Y.

this ability to function in daily life, in the home, in the church, and in other normal social activities.

Fourth, they should be taught by means of song-literature that is worthy and beautiful, so that in the fulness of this experience they shall not choose the cheap, tawdry, unwholesome and petty songs, which are daily foisted upon the public through the cheap theaters.

There are many more incidental objectives, but these four plan to equip boys and girls for a fit expression of the emotional "Kingdom that is within."

How are these objectives to be attained? Precisely as the objectives in languages, science, and mathematics are to be attained; that is, by an orderly, well-reasoned, and systematic presentation of the content-matter of the subject. A suitable text-book should be assigned for the theoretical study, one chosen for conciseness, brevity and authority. The subject should begin at the beginning, which is correct breathing, and follow through with proper continuity, its various phases. These are, articulation, classified vowel study, the consonants, vocal consonants, resonance, tone color, control based on a free mechanism, agility, and so on. This is about as far as we can go in high school. Real song-literature, worthy but of course with few difficulties, should be used early. There is no dearth of such material. Lessons should be regularly assigned for home study and practice, and grades given as in any other study. Monthly cards should by all means show these grades, indicating for the parent the success or failure of the student.

At short intervals, written examinations should be given, exactly as in any other subject, covering the theoretical side of such work as has been studied. A fine type of test, which is in accordance with the newer practice in modern academics,

is the so-called "Completion Type," in which a part of a sentence is given, and the pupil is asked to fill in the words lacking. In history, for instance, this might read: "Columbus discovered ——— in —92." In your vocal examination you could say, "The first great principle of artistic tone production is to acquire freedom of all parts used in tone production." Leave out five of the important words, and let the examination part consist in filling in these blanks.

This type of test has gained the approval of a well-known educator in these terms: "These new type tests have the following advantages: they are more objective than the old, and so can be graded more accurately without reference to the personal element; they cover more ground than the old type, as they can be written in a much shorter time; they are a better means of grading pupils within their own group; they are good for foreign classes where the knowledge of English is meager; they are good for review and rapid fire work." In addition to this, they also give the student a working vocabulary of words and terms peculiar to singers and the subject of voice culture. It is said that this type, the "Completion Type," is being overworked, but it is excellent for use in this subject.

The song test will measure the student's attainment in the artistic, expressional side, as well as the practical use of vocal technic.

All this may sound to some of you like a pretty dry, unemotional, unimaginative way of conducting an "art," with a big "A" class. It must be anything but that. The technic once mastered is forgotten even as the technic of the painter, who though free in his movements, is none the less the artist for a sound basis of technic. Do not make the mistake of thinking of the vocal class as a singing-factory, in which all pupils being subjected to the same routine emerge as alike in their singing as so many Fords. I cannot be too emphatic on this point. I cannot remember during the eight years I have been intensively at work on this very thing, ever finding one voice that could be mistaken for another. If the teaching were based on imitation such a thing would infallibly happen. The student's voice would inevitably be an imitation of the teacher's. You yourself have no doubt heard young singers perform, and at once you have identified the teacher through qualities in the style and tone-production of the pupil. Without entering into the merits of imitation, I simply say that no such standardization is taking place in the vocal class. Each pupil is developing his or her own individuality. The technic of the presentation is directly responsible for this.

For instance, the teacher first explains the fundamental facts of breathing to sing. They are then illustrated by a breathing exercise combined with a vocal exercise, explained and performed for the group first, and then they all do it together. It is not in the least an imitation of the teacher's tone-quality that follows, but a thinking, reasoning effort on the part of the pupil to perform the task assigned. The objective is freedom of utterance, based on freedom of all the parts used in the production of tone. When success is gained by each individual pupil, the resultant tone will be exactly his own, based entirely on his own relaxed and free posture, the pure product of his own vocal mechanism, untouched by even unconscious imitation.

A very interesting and often most informative bit of teaching technic results from going to your classes for information once or twice in the year. Ask them to write you a short theme on a subject like one of the following:

"Why are you taking this course in vocal culture?"  
"How does the presentation of this subject as we do it in this school compare with that of academic subjects you are taking?"  
"What benefit do you think you have derived from this subject so far?"  
"Have you any suggestions to make for the betterment of this class? Is it functioning as you expected when you entered?"

If you choose, let the pupils answer without putting their names on the papers, and ask for perfect frankness, omitting all compliments. Tell them the papers will be regarded as confidential anyway. You will be perfectly amazed at some of the replies, and it may happen that you will be shocked. In any case you will be helped and enlightened, for boys and girls of high-school age are perfectly wonderful to know and understand. They are astonishingly able to reason clearly and think intelligently. If you get down beneath this present-day veneer of pretended sophistication, for it is merely pretense, you will find a fascinating and marvelous thing—the clean, frank, beautiful Spirit of Youth.

### Bendix Pupil Seeks Advanced Instruction Abroad

Anna Thelma Joseffer, talented young violinist and soloist at Dr. Cadman's church, sailed for Paris on the Leviathan on March 3. Miss Joseffer will be abroad a year and will continue her studies with Professors Remy and Ysaye. She is the proud possessor of a fine Gagliano violin presented to her by her teacher, Max Bendix. Her continental debut will be made early next season.

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Photo by Irving Chidnoff

In *La Gioconda*

## "CHAMLEE ROUSES THROG AT OPERA"

Mario Chamlee did himself proud at the Metropolitan Opera House last night when he roused the audience to tremendous enthusiasm with his fine singing of the leading tenor role in "Gioconda."

—Grena Bennett, *New York American*—January 12, 1928.

In *Rigoletto*

Chamlee sang his music exquisitely.

—*The New York Morning Telegraph*—February 17, 1928.

In *The Tales of Hoffmann*

The strength of the whole performance, a resourceful and authoritative "binder," as it were, proved to be Mario Chamlee.

—H. T. Craven, *Philadelphia Record*—February 5, 1928.

In *Mignon*

To Mario Chamlee must go a hearty appreciation—he sang and acted with skill and artistry.

—Charles Pike Sawyer, *New York Evening Post*—February 23, 1928.

In *The Barber of Seville*

His Count Almaviva was the customary excellent impersonation.

—*New York Sun*—February 4, 1928.

# MARIO CHAMLEE

*Leading Tenor Metropolitan Opera Co.*

Hartford, Conn.

## CHAMLEE IS HEARD IN FINE RECITAL

Mr. Chamlee's Hartford debut may be pronounced an unqualified success. Chamlee's upper register possesses a flexibility and a clarity of tone which makes his singing an artistic delight. His personality is delightful and he bears every sign of musicianship of an unusually high order.—*Hartford Times*, November 28, 1927.

Louisville, Ky.

Gifted with a naturally beautiful lyric tenor that is both warm and resonant, he has the added grace of a musical conscience. He leaves nothing to chance, his singing has finish and smoothness and a nice sense of dramatic values.—*The Courier-Journal*, November 19, 1927.

Savannah, Ga.

## MARIO CHAMLEE WINS MUCH FAVOR

Mario Chamlee was heard last evening in a program that was a succession of brilliant climaxes.—*Savannah Press*, November 9, 1927.

Saginaw, Mich.

Mr. Chamlee possesses an exceptional voice, the real, the true tenor, clear and liquidly golden as well as fully capable of responding to the exorbitant demands put upon it at times in passages where fire and dramatic vigor are called for. It is an admirably trained voice and the artist holds it in complete mastery.—*The Saginaw Daily News*, Nov. 5, 1927.

Marietta, Ohio

Chamlee is truly a magnificent singer.—*The Marietta Times*, November 17, 1927.

Dayton, Ohio

Dayton has listened to the Chamlee voice before; music lovers have enthused over him, and especially was he greeted Monday night. In his selections from the operas he rose to vocal heights; the first "Mia Picciarella" from Gomez' "Salvator Rosa," sung with golden tones vigorously and splendidly, creating almost an uproar. His simpler things were as gracefully given, the tones lucid and glowing with color.—*Dayton Daily News*, November 1, 1927.

St. Louis, Mo.

Is as much at home and as well placed on the recital platform as he is known to be on the more exacting grand opera stage.—*St. Louis Globe*, October 26, 1927.

Columbus, Ohio.

In "Mia Picciarella" were liquid, velvety notes and a volume of rare power. A burst of applause followed. The sincerest tribute that an audience can pay to any artist was given following the sentimentally lovely thing "The Old Refrain." Chamlee in the genuine sincerity that marked his concert, repeated the last half of this number. Encore after encore followed.—*The Columbus Citizen*, October 29, 1927.

Indianapolis, Ind.

Mario Chamlee sang under the auspices of the Federation of Indianapolis Public School Teachers, bringing credit both to the Federation and to himself. He is gifted with a fine voice and his concert was a triumph.—*The Indianapolis Star*, November 3, 1927.

Williamsport, Pa.

## MARIO CHAMLEE AND RUTH MILLER PRESENT CONCERT OF CHARM AND BEAUTY BEFORE LARGE AUDIENCE.

—*The Williamsport Sun*, October 15, 1927.



Photo by Irving Chidnoff

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## New York Concerts

(Continued from page 17)

the difficult Varese pieces. She was enthusiastically received and her rendition of Moussorgsky's Hopak was cheered. Mr. Barrere was amusing, as always, in his explanations of the music, and his orchestra played with its accustomed exactitude.

### Jeanne Le Vinus

Despite the inclemency of the weather, Jeanne Le Vinus, an artist pupil of Hilda Grace Gelling, drew a large audience for her annual New York recital at Chalfin Hall last Sunday afternoon. She presented a program of Italian, German, French and English songs and demonstrated that during the past year she has made strides in the smoothness of her delivery and in the artistic handling of her voice, which is a mezzo soprano of wide range and ample volume. Miss Le Vinus has a feeling for the dramatic elements in music, such as operatic arias, but at this recital she scored in several numbers of a lighter vein. In the German group, Mutter, o sing mich zur Ruh was sung with beauty of tone and given an excellent interpretation, and in Im Herbst the richness of her lower register was especially noticeable. Miss Le Vinus was assisted at the piano by Margaret Notz.

### Michio Ito

Music by Scriabine, Ravel, Dvorak, Delibes, Albeniz, Yamada, and others formed the inspiration of the group of dance interpretations given by Michio Ito and his supporting company at the John Golden Theatre on March 18. These dance recitals have created considerable stir in artistic circles. Mr. Ito, the star of the ensemble, seems to have transformed the dance into a form of living poetry. His interpretations covered a wide range including Delibes' Passepied, An impression of a Chinese Actor with a Ravel musical background, two Scriabine impressions and several tone poems by Yamada. His audience was especially struck by his Tango, (Albeniz), but if a comparison could be drawn it appeared to at least one of the audience that the most beautiful of all his efforts in costuming and fidelity of emotional content was Japanese Spring Rain, a musical interlude of Yamada's. Other highlights of the program were furnished by Kohana in impressions of a Burmese Dancer and in two Hindu dances, Isa Illana in a Pavane and Java, and dances by Elisabeth Robineau, Dorothy Wagner, and Josephine Karroll.

### Heckscher Foundation Symphony Orchestra

With all the fine music young people have been giving us throughout the ages we should no longer be surprised at their display of talent. On March 18, Isidor Strassner gave full evidence with the Heckscher Foundation Orchestra of what a conductor can do with children when he is an inspiration to them. Young Ridgeway Hall yawned in spite of himself during Papa Hadyn's rather lengthy symphony in G major, and one became somewhat skeptical as to how he would carry through his part of the program, a cello

solo. But Hall proved that tiredness had no place at all where his beloved cello was concerned, and gave a fine version of Boellmann's Variations Symphoniques. The program opened with the Vivaldi-Franko Concerto Grosse in D minor for string orchestra, two violins, played by D. Barembut and S. Blitz, and solo cello, by A. Millstone; then followed a bassoon solo, Berret's L'Absence, played by S. Schoenbach, with Anna Strassner at the piano; numbers by Schubert, Grainger, and Grieg by the orchestra; a viola solo, Chopin's nocturne in E flat by J. Moses, with Miss Strassner as accompanist. The program concluded with a rousing performance of Brahms' Hungarian Dances, Nos. 5 and 6.

### New York Symphony

Oscar Fried repeated at Mecca Auditorium for his Sunday afternoon concert with the N. Y. S. O. the same program with which he had won his decisive success on the previous Friday evening at Carnegie Hall. Again he emphasized his artistic eminence and renewed the great triumph which fell to his lot at his debut.

### Lucia Chagnon

One does not always go to a debut recital with the greatest interest in the world; curiosity finds little room in the everyday life of the critic. However, he it said that Lucia Chagnon, soprano, at her first appearance, March 18, at Town Hall, through her delightful singing and very interesting program, offered a treat well worth hearing. Miss Chagnon has a voice of excellent quality, clear and expressive, and her interpretations were both intelligent and expressive. Her mastery of the languages was apparent in her Italian, French and German songs, which were extremely fine. And her English numbers were so well done that the audience would not leave until more were added.

Miss Chagnon began with O Cessate (Scarlatti), continuing with Se tu m'ami (Pergolesi) and Vittoria (Carissimi). Her next group comprised Le Steppe (Gretchaninow), Les Berceaux (Faure), Chanson du Prisonnier (Rubinstein), Mr Poupee Cherie (Severac) and Aime-moi (Chopin-Viardot). Her German numbers were Andenken and Ich Liebe Dich (Beethoven), and three Schumann songs—Volksliedchen, Liebeslied, and Widmung. In English she offered Thru the Snow (Shuk), The Nightingale has a Lyre of Gold (Quilter), A Woman's Last Word (Ganz), Morning (St. Leger), and Love Was With Me Yesterday, by Walter Golde, the latter furnishing most valuable accompaniments for the singer.

### Heifetz Soloist at Last New York Symphony Concerts

The concerts of Friday evening, March 30 and Sunday afternoon, April 1, will close the season of the New York Symphony Society, with Jascha Heifetz as soloist in the Brahms concerto and Senor Arbos as guest conductor. Senor Arbos is featuring a Symphonic Episode by Espla, an intermezzo from Goyescas by Granados and a Navarra by Albeniz, all three composers compatriots of the conductor.

### Dubinsky Quartet a New Organization

David Dubinsky has organized a group of musicians which is to bear the name of the Dubinsky Quartet. The personnel consists of Mr. Dubinsky, first violin; Jacob Simkin, second violin; Sam Rosen, viola, and Benjamin Gusikoff, cello, all of whom have been recruited from the Philadelphia



Photo by Kuby-Rembrandt Studios

### THE DUBINSKY QUARTET

David Dubinsky, first violin; Jacob Simkin, second violin; Sam Rosen, viola, and Benjamin Gusikoff, cello.

Orchestra. The quartet recently made its Philadelphia debut in a program which included the Mozart B flat major quartet, the Brahms C minor quartet, opus 51, and a new quartet by Erwin Schulhoff. That these four musicians have something worth while to offer the public is evident from the verdict of the press. The Philadelphia Bulletin averred that "there were passages of sheer beauty that only finished technic, artistry of first water, an unerring sense of rhythm combined with excellent ensemble work can produce." "The organization showed great artistry," according to the Philadelphia Public Ledger. "a splendid tone quality, an unusually fine ensemble, a unified rhythmic sense as shown in the Schulhoff work and, naturally, all the members have a finished technic—a sine qua non in last evening's program." The Inquirer noted that "the members of the quartet played with obvious sincerity and real musicianship," and the Philadelphia Record stated that they "played well together and gave a program marked by exceptional tone and depth."

# GIOVANNI MARTINO

(For nine consecutive years leading basso Metropolitan Opera)

"FINE BASSO AND ACTOR THAT HE IS, WAS A TOWER OF STRENGTH" AS MACCUS ON THE KING'S HENCHMAN TOUR.

#### WASHINGTON:

His polished singing and dramatic fire and fine presence added much to the scenes in which he appeared.—*Washington Post*.

Excellent in make-up, singing and dramatic action.—*Washington Star*.

#### BOSTON:

Martino was splendidly effective.—*Boston Evening Transcript*.

Martino will remain long in memory for his excellent acting.—*Boston Post*.

Fine basso and actor that he is, was a tower of strength in a Kurvenal-like part, his rare chances for levity being really funny, and his pathos bringing tears to the eyes of any sensitive auditor.—*Boston Traveler*.

#### ASHEVILLE:

Martino easily took the honors.—*Asheville Citizen*.

Maccus was beautifully done both as regards voice and action. The role was given a vividness of portrayal that is rarely seen in a part of its size.—*Asheville Times*.

#### GREENSBORO:

The Maccus of Martino was a work of art. His singing was strong and resonant. Dramatically, too, he seemed at home and was altogether the most vital figure on the stage.—*Greensboro Daily News*.

Martino, with a voice of tremendous power which rang with the fever of the times, had the attributes of a singer whose vocal powers the more neatly measure up to the standard required by one singing a difficult operatic role. Martino really rose to the glory of sheer operatic attainment.—*Greensboro Daily Record*.

#### SPRINGFIELD:

The most satisfying member of the cast.—*Springfield Times*.

#### CINCINNATI:

Martino's bass voice found satisfactory outlet for its stentorian grandeur.—*Cincinnati Inquirer*.



AS MACCUS

#### LOUISVILLE:

A vital and convincing Maccus, reminding one of David Bispham's Kurvenal, a kindred character.—*Louisville Times*.

#### LEXINGTON:

Martino's Maccus was full of fire and his acting was natural and effective. He has a bass-baritone voice of good range and pleasant quality. Perhaps, the best character both from the standpoint of actor and singer, was Maccus, taken by Martino.—*Lexington Herald*.

#### RICHMOND:

Maccus of Martino was done with fine quality of voice and a good understanding of the rollicking character of his part, which is imbued with a sort of grim humor. The Maccus of Martino was the dominating figure of the evening's performance.—*Richmond Times-Dispatch*.

Martino was the only artist of the evening's performance. His work was polished, histrionically fine and emotionally and vocally satisfying and outstanding.—*Richmond News Leader*.

#### MEMPHIS:

It was a disappointment that Martino did not sing more. He was such a good master of the horse, his crying voice in the last act was just right, his talk and acting through it all were good and he makes the most of his vocal opportunity. No more need singers exclaim against singing in English, this most difficult old English, though more resonant, was beautifully done by both Diaz and Martino.—*Memphis Commercial*.

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**Studio Guild Gives Annual Masked Ball**

Professionals and amateurs in the field of art joined in the masked ball given by the Studio Guild, New York City, recently. Musicians, painters, authors and dancers gave the Chauve Souris entertainment heard during the ball, among them as Mephisto, Sigurd Nilssen, basso; Sonia Greenov, of My Maryland company, in Russian folk songs; Grant Kimball, tenor; Minna Gombell, Jimmy's Women; George Hassell, comedian; Gina Pinnera, operatic soprano, as Brunnhilda; Mickey McKee, of Roxy's Gang; Lamar Stringfield, flutist; H. H. McCullum of Marco Millions; Pert Kelton, of The Five O'Clock Girl; the Noyes Rhythm Group, in Russian dances; Mary Seller, harpist, in Irish peasant costume; Anton Rovinsky, pianist; Melba Melsing, in Spanish costume, singing to her own guitar accompaniment supported by a troupe of mandolin players; Charlotte Bergh, soprano, with her singing doll; Martha Whittemore, cellist, in Russian costume, and Hilda Biyar-Korbell, dancer. Johnny Johnson led the orchestra and Stanley Howe acted as master of ceremonies.

The Studio Guild, Grace Pickett, president, is a clearing house for artists in all lines. Well-known New Yorkers who have given it support are William Hamlin Childs, Joseph E. Sterrett, Otto H. Kahn, Mortimer L. Schiff, John McEntee Bowman, James H. Post, Ralph Jonas, Count and Countess Perdicaris, Mrs. Chester Dale, George Elmer Browne, Viscountess d'Alte, Eversley Childs, Jr., Roger Wolfe Kahn, Charles Grant Miller, Lamar Stringfield, Carolyn Beebe, A. Garfield Learned, Mr. and Mrs. Leonard Cox, Mr. and Mrs. Harry Warren Tuttle, Dorothy Stockholm, Mrs. C. Waterbury Clark, Helen Waldo, Mr. and Mrs. Orlando C. Harn, Mrs. Hugh DeHaven, Mr. and Mrs. Walter E. Bell, Raymond Sterrett, Mrs. Everett Macy, George Blumenthal, J. Henry Lancashire, Samuel L. Fuller, Le Kohns, Charles Bayley Cook, Robert H. Montgomery, Willard V. King, Jonas Lie and Wayman Adams, nearly all whom were present at the ball.

**Dr. Dickinson's Historical Lecture-Recitals Close**

Dr. Clarence Dickinson has concluded his series of four Historical-Lecture Recitals at Union Theological Seminary, New York. The subject of this last recital was Worship Music. It opened with Haydn's The Heavens Are Telling, sung by the chorus, a fitting beginning. Corleen Well's rendi-



CLARENCE DICKINSON

tion of Rossini's Inflammatus was of rare beauty; she has a soprano voice of exceptionally fine texture, and her singing was marked by purity of diction and a deep and sympathetic understanding, manifested also in her singing of Alleluia (Mozart). Illustrative of a deep penitence, which pervades the liturgy of the Greek church, was the Kyrie Eleison by the Greek Cathedral Choir, under the direction of Christos Vrioides. The chanting of the Byzantine Festival Hymn to the Virgin was a decided revelation. They also chanted a very impressive Gloria from the liturgy of St. Chrysostom, and a Christmas Carol which came from Lapland.

Indicative of adoration was the selection from the Hebrew liturgy, chanted by Alexander Kisselburgh, assisted by Charles Stratton and the chorus. Gounod's Sanctus, sung by Mr. Stratton, was of rare beauty. Suggestive of the great democracy of Messianic times was Mr. Kisselburgh's rendition of Koenenman's When the King Goes Forth, which he has often sung with marked success. The program concluded with Dr. Dickinson's Easter Litany, which moved with charm and a prophetic beauty.

Dr. Dickinson's erudite lecture-recitals have been an important factor in the season's musical events, and a large number of students and music lovers attended them.

**A MacPherson Musicale**

At a musical evening given at Louise MacPherson's studio, on March 10, a delightful program of compositions for two pianos was presented by Miss MacPherson and Clare Ross. These artists proved a rare combination. Not only was the ensemble good, but the rendition, coloring and tonal effects seemed to signify that only one individual, rather than two, was performing. The opening Debussy numbers prepared a musical atmosphere. They were followed by the well-known Arensky Waltz and the stimulating Rhapsodie Espana of Chabrier. The assisting artist, Julia Larsen, played with distinction the Vitali Chaconne, a favorite composition of Auer pupils, which demands the expert bowing that one associates with students of the great master. Her playing showed depth of tone and accurate intonation. The audience would not be satisfied until an encore, Frisquita by Lehar-Kreisler, had been granted.

After this pleasant variation in the program, Miss MacPherson and Miss Ross played Bizet's Minuet de L'Arlesienne, Arensky's Le Reveur, and the ever-popular Strauss Blue Danube Waltzes, glorified and transformed by the clever composer, Abram Chasins, into an orchestral performance as played on two pianos by the artists. The applause was enthusiastic and insistent, and repeated encores were demanded. O. H.

**Summer School for Composers at Dramamont**

During July and August, T. Carl Whitmer and Helen C. Whitmer will be at their summer place, Dramamont, situated near the Hudson River, at La Grangeville, N. Y., where they will teach a limited number of students of musical composition and painting. Dramamont will be an excellent place during the summer for those who wish to



From a drawing by Helen C. Whitmer  
T. CARL WHITMER

continue their writing in restful surroundings. Mr. Whitmer himself also will be at work on the final revision of his spiritual music dramas and the orchestration of four geometrical dances entitled Triangle, Curves, Parallels and Finale. These dances were written at the request of Doris Humphrey of the Denishawn Dancers. Mr. Whitmer is having one of the most successful years of his long career, both as to his own compositions and in teaching professional students. Mr. Whitmer is booked for recitals of his own works and in ultra-modern recitals in Pittsburgh, Altoona, Saratoga Springs, Detroit and other places. He now has in readiness for the press some half dozen works including a choral rhapsody for soloists, chorus and orchestra (based on the orchestral score of his ballet from Mary Magdalene, set to words by Walt Whitman, and his Symbolisms for reader and piano with text by himself) and arrangements for organ from the works of the harpsichord writers of the eighteenth century.

**Hilda Burke Wins Juilliard Fellowship**

Hilda Burke, soprano of Baltimore, Md., continues to reflect credit both upon herself and upon the teacher with whom she studies, George Castelle. During the past few years, she has won many contests, among them the National Opera Club Prize and the Baltimore Civic Opera Contest. Her last achievement, however, was being chosen by the Juilliard Foundation as one of the eight singers to be sent abroad for a year's study at the new Dresden Opera School, of which Fritz Busch is the director.

Miss Burke's professional successes have included appearances in recital and concert, with orchestra and also in opera. One of her recent engagements was before the Baltimore Music Club at the Emerson Hotel, at which time the Baltimore Sun critic declared that "the audience was moved to manifestations of enthusiasms by the manner in which she presented songs and operatic arias... a voice rich and pure, as well as mellow, and equally satisfying in all ranges... In all of the numbers she showed a fine sentiment, deep feeling, delicacy, sensitiveness and understanding. Moreover, phrasing and enunciation in German, French and English were notable features of her work." The Baltimore News critic also had praise for the artist, stating that "she sang a beautifully balanced group of lieder with a perfection of artistry that we sincerely believe cannot be surpassed. When you combine a voice that you not only hear, but feel down to your boots, with an artistic intuition that knows both intensity and restraint, the result is inexpressibly moving."

Following Miss Burke's appearance as Amor in Gluck's Orpheus with the Philadelphia Civic Opera Company, the critics were unanimous in their praise of the fine artistry displayed by her. The Inquirer noted that Miss Burke was highly successful as Amor, meriting the great applause she received and that her beautiful aria in the first act stirred the audience. The Evening Bulletin contended that "so cute and winsome was Hilda Burke as the winged Amor, God of Love, and so daintily and fetchingly did she act and so fluently and sweetly sing in tones of pure soprano quality that she scored a triumph quite her own."

Another recent appearance for Miss Burke was in a costume recital given by pupils of Mr. Castelle at the Southern Hotel, when she appeared as Santuzza in a scene from Cavalleria Rusticana and well merited the enthusiastic reception given her.

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## Corona Sings Role of Tosca for First Time at Metropolitan

Young Soprano Ideally Suited to Part and Scores a Genuine Success—Fidelio Given Its First Performance of Season With Gertrude Kappel in Title Role, and Fleischer, Schorr, Laubenthal as the Other Principals—Götterdämmerung Superbly Done—Repetitions Also Attract Large Audiences

### THE KING'S HENCHMAN, MARCH 12

The fashionable Monday night subscribers witnessed a smooth and interesting performance of Deems Taylor's King's Henchman with the original Metropolitan cast, which included Lawrence Tibbett, in excellent voice; Edward Johnson, always more convincing and most artistic; Florence Easton, the ever reliable and versatile; Merle Alcock, effective in acting and singing. The remaining roles were in the capable hands of William Gustafson, Everett Marshall, George Meader, Millo Picco, Louis d'Angelo and at least twelve more singers. The orchestra was most satisfactory under the baton of that master conductor, Tullio Serafin.

### TOSCA, MARCH 13

Another Tosca crossed the horizon at the Metropolitan on Tuesday afternoon, March 13, and judging from the ovation she received from the large audience that had gathered for the benefit of the Society for the Prevention of Cruelty to Children in Nassau County, she was well liked. Leonora Corona, in her brilliant, clinging costumes, made a beautiful Tosca; stately of figure and bearing, she was ideally cast. Vocally, too, she met the requirements of the trying score with facile skill. Seldom has the Vissi D'arte been more beautifully sung, with an exquisite beauty of tone and depth of feeling which won the admiration of the audience. Her characterization of the unhappy heroine was dramatic and vital, and she will doubtless soon be included among the elect Toscas. Gigli, the golden voiced, as Cavaradossi, and the veteran Scarpia, Scotti, completed the triangle. Bellezza conducted.

### FIDELIO, MARCH 14

Beethoven's opera, Fidelio, which was revived last season at the Metropolitan Opera House, had its first performance of this season before a capacity audience on Wednesday evening, March 14, and received the splendid interpretation which this inspiring music demands.

The title role, Leonore, was taken for the first time by Gertrude Kappel (who, by the way, made her debut in Hanover at the age of nineteen in this same role). Her dramatic and emotional singing in the dungeon scene won for her the same success which she has already scored in her interpretations of Wagnerian roles.

Editha Fleischer did some exceptionally fine singing as

Marzelline; Friedrich Schorr portrayed the villain, Don Pizarro, with skillful acting and splendid voice, while Rudolf Laubenthal was admirable in the role of Florestan. Others in the cast included Gustav Schuetzendorf as Don Fernando; Michael Bohnen as the jailer Rocco; George Meader as Jaquino; and Max Bloch and Arnold Gabor as prisoners. Mr. Bodanzky conducted with earnest and careful attention to the spirit of the opera. After the playing of the Leonore Overture No. 3, which was given between the first and second scenes of the second act, Mr. Bodanzky received an ovation which lasted for several minutes.

### THE TALES OF HOFFMAN, MARCH 15

The Tales of Hoffman had its final hearing of the season on Thursday evening. It was a spirited one, excellent as a whole. Nina Morgana appeared as Olympia, singing beautifully, and acting the part of the mechanical doll with almost super-skill. She was warmly applauded. Mary Lewis, as Giulietta, proved fascinating in appearance and sang her music with effectiveness, while the Antonia was entrusted to that ever dependable little artist, Queena Mario. Armand Tokatyán gave spirit and vivacity to the role of Hoffman, while Ludikar, de Luca and Rothier, as Coppélius, Dappertutto and Miracle, handled their parts with the skill that comes with ripened art. The rest of the cast was satisfactory. Hasselman was in charge of the orchestra.

### GÖTTERDÄMMERUNG, MARCH 16 (MATINEE)

Vocally and histrionically the performance of Götterdämmerung, the fifth opera in the special Wagner matinee cycle, was on a very high plane. Barring a couple of mishaps in the brass, the orchestra was also admirable, as it always is under Bodanzky.

The cast was a very strong one. Kirchhoff as Siegfried was in excellent form, Schorr was superb as Gunther, and Bohnen sang and impersonated the role of the gloomy Hagen impressively. We are so accustomed, however, to seeing this cold-blooded offspring of Alberich with a black beard, that the round, boyish, clean-shaven face of Bohnen looked strange. Gertrude Kappel sang gloriously and she looked and acted the part of the outraged Brünnhilde to perfection. Maria Muller as Gutrune and Karin Branzell as Waltraute also sang beautifully, with flawless accuracy of pitch and nobility of tone production.

The trio of the Rhine maidens, as sung by Edith Fleischer,

Kathleen Howard and Phradie Wells, was listened to by the capacity house with wrapt attention. Miss Wells also sang the part of the second Norn, Henriette Wakefield and Dorothee Manski completing this trio. The small part of Alberich was well accounted for by Schuetzendorf. Prolonged applause greeted Bodanzky when he appeared at the conductor's desk, particularly before the final act. This memorable Wagner cycle will be brought to a close next Friday afternoon with a performance of the Meistersinger.

### MIGNON, MARCH 16

Ambroise Thomas' tuneful and picturesque Gipsy opera continues to exert its charm on the up-to-date Metropolitan audiences. Sung as it was on Friday evening, there is no reason why it should not do so. Bori as Mignon, Talley as Philine, Gigli as Meister—such a combination could not but bring home to the listeners all the charm of the sprightly music, and the refined pathos of the libretto.

Bori in the title role reaches the highest point of her admirable artistic powers. There is beauty everywhere; beauty of voice, appearance and conception. After her Connais tu le Pays she knelt in receiving the plaudits of the enraptured audience, a graceful gesture which brought a thundering ovation. Marion Talley was brilliant in the role of Philine. The difficult Polonaise was given with dash and ease, the much feared octave jumps in the cadenza being perfect in pitch. It was a notable achievement. Gigli as Wilhelm Meister was all that one is accustomed to expect from him; it need only be stated that his golden voice was at its best. Excellent work was done by Rothier, as Lothario, and Mme. Dalossy as Frederic. Louis Hasselman conducted as though he also still likes Thomas' "superannuated" music.

### LA BOHEME, MARCH 17 (MATINEE)

Grace Moore made her third appearance of the season as Mimi on Saturday afternoon, confirming the excellent impression made previously. Indeed the young soprano seemed even to be on the improve, a fact which presaged big things in the future. She was in excellent voice and lent much charm and sympathy to the role. Edward Johnson was a romantic Rodolfo, in prime voice, and Antonio Scotti, capital as Marcello. The other students of the Latin quarter were nicely handled by Millo Picco, (Schaunard) and Ezio Pinza (Colline), while Nanette Guilford re-appeared as Musetta, making a beautiful appearance and not lacking in sprightliness and vocal charm. Bellezza conducted.

### TANNHAUSER, MARCH 17

The Saturday night audience listened to a good performance of Tannhauser given by a familiar cast. Marie Mueller, the Elisabeth, presented a graceful picture in her flowing gowns and was altogether satisfying to the eye; but she charmed also with her beautiful singing. Frances Peralta, returning to the company, sang her old role of Venus with her accustomed beauty of tone and finesse. She is welcome back to the company for her dependability is hard to equal. Laubenthal, a striking figure in the title role, sang extremely well; so did Lawrence Tibbett, the Wolfram. Pavel Ludikar, the Landgraf, revealed his voice of fine quality to perfection. Bodanzky conducted.



Photo by Strauss-Peyton, N. Y.

### TOWN HALL March 5, 1925

1. Brahms—Dein blaues Auge  
Brahms—Botschaft  
Thuille—Sehnsucht  
Blech—Heimkehr vom Feste  
Kienzl—Maria auf dem Berge  
Erich Wolff—Ich fürcht' nit Gespenster
2. Laparra—Nuages  
Laparra—Pas de Sabots  
Moret—Silence de l'Heure  
Roussel—Bachelier de Salamanque  
Debussy—C'est l'Extase languoureuse  
Erlanger—Carnaval
3. Respighi—Venite lo a vedere  
Respighi—Scherzo  
Pizetti—Erotica  
Cassella—Fuor de la bella Gaiba  
Santoliquido—Canto Persiano  
Recli—Cardellina

"Admirable Schooling."—N. Y. Sun.  
"Genuine feeling and animation."—N. Y. Times.

## FLORENCE LEFFERT

Soprano

### THREE NEW YORK RECITALS

#### AEOLIAN HALL November 27, 1926 Mozart Program

1. Aria "Kehre Wieder"  
Written as an interpolation for the "Marriage of Figaro"
2. Abendempfindung  
Das Veilchen  
An Chloe
3. Concert Aria "Chio mi scordi di te"  
Written for soprano and orchestra with piano obligato
4. Dans un Bois solitaire  
Oiseaux, si tous les Ans  
Un Moto di Gioja
5. Wiegenlied } Trio  
Das Bandel }

"Achieved a triumph."—N. Y. Sun.  
"Rare programme."—N. Y. Telegraph.  
"Successful in rarely sung Mozart Arias."—N. Y. Times.

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RICHARD COPLEY  
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#### TOWN HALL February 6, 1928

1. Mozart—Il Re Pastore  
with violin obligato
2. Schubert—Three Songs from "Winterreise"  
Schubert—Im Dorfe  
Schubert—Frühlingstraum  
Schubert—Die Post
3. Richard Strauss—Nichts  
Richard Strauss—Meinem Kinde  
Richard Strauss—Hat Gesagt Bleibt's Nicht Dabei
4. Respighi—Il Tramonto  
with string quartet
5. Frank St. Leger—Four Love Songs  
Frank St. Leger—Morning  
Frank St. Leger—Love Me  
Frank St. Leger—Message  
Frank St. Leger—Joy

"Lieder interpreter of high order."—N. Y. Sun.

"Sings naturally with unaffected ease and with a vibrant vocal resonance often of bell toned clarity."—N. Y. Times.

"Unusual and interesting programme. A sensitive musical grasp of the works which she interprets."—N. Y. Tribune.

"A sincere artist who benefited by excellent training."—N. Y. Evening World.



## Foreign News in Brief

### SCHÖNBERG WRITING A VIOLIN CONCERTO

VIENNA.—Arnold Schönberg is engaged at present in writing a violin concerto and orchestral variations. B.

### NEW POLISH MUSIC SOCIETY ESTABLISHED

WARSAW.—A Polish Music Society has recently been formed here for the purpose of advancing the knowledge of Polish music abroad and music in general at home. As a means to this end the leaders expect to establish active intercourse with similar organizations in other countries. The following were elected members of the executive committee: Dr. Lucjan Kamiński, professor of music at the University of Boznan (president), Drs. Adolf Chybiński and Zdz. Jachimecki, professors at Lwow and Cracow (vice-presidents), Dr. Br. Wojcikowna (secretary) and Dr. W. Pietrowski (treasurer). S. G.

### COMIC OPERA SEASON FOR LONDON

LONDON.—Besides the usual Covent Garden season London will again have a season of opera comique at the Court Theatre this spring. These seasons are divided by W. Johnstone-Douglas, with the cooperation of Sir Barry Jackson, the director of the theatre. This year's repertoire will include Mozart's *Così fan tutte*, Cimarosa's *Secret Marriage* and a triple bill including a revival of Franz Schubert's comic opera *The Faithful Sentinel* (Der vierjährige Posten) for which the libretto has been re-written and the music edited by Fritz Busch and Prof. Donald Francis Tovey. Vaughan Williams' *The Shepherds of the Delectable Mountain*, and Manuel de Falla's *Puppet Show of Master Pedro* are also included. All the performances will be in English and the artists include the best English singers available, such as Steuart Wilson, tenor, Clive Carey and Roy Henderson, baritones. The musical director is Dr. Adrian Boult, conductor of the Birmingham Orchestra. C. S.

### WORKS SUBMITTED TO THE I. S. C. M. JURY BY ENGLISH SECTION

LONDON.—The following works have been recommended by the English section of the International Society for Contemporary Music to the jury of the 1928 festival for performance: *Façade* (poems by Edith Sitwell for reciter through megaphone), flute, clarinet, saxophone, trumpet, cello and percussion by W. T. Walton; *Ephemeris*, for soprano or tenor, flute, oboe, clarinet, string quartet and piano-forte, by Patrick Hailey; *Oboe Quintet*, by Arthur Bliss; *String Quartet No. 3*, by Frank Bridge; *Pianoforte Trio*, Rebecca Clarke; *Petite Suite* for oboe and cello, Lennox Berkeley; *Fantasy sonata*, for viola and harp, Arnold Bax; *Variations for Pianoforte*, E. Ban Dieren; *Sonatine for Pianoforte*, John Ireland; *Suite for Pianoforte*, Arthur Benjamin. M. S.

### CHALIAPIN FOR BERLIN OPERA

BERLIN.—Feodor Chaliapin has been engaged to sing nine guest performances at the Staatsoper between May 12 and 30. He will be the star of a whole Russian ensemble which will sing Boris Godunoff in the re-constructed old opera house Unter den Linden, but will also sing Don Quixote in the other Staatsoper ("Kroll") and Mephistopheles in Gounod's *Faust* at the Municipal Opera. L.

### THIRD HEIDELBERG MUSIC FESTIVAL FOR MAY

BERLIN.—The third Heidelberg Music Festival will take place from May 23-25, under the direction of Wilhelm Furtwängler and with the assistance of the Berlin Philharmonic. The program will be as follows: first evening, the Schubert Unfinished and C-major symphonies; the second evening, the overture to Pfitzner's *Palestrina*; the Song of the Wood Dove from Schönberg's *Gurrelieder*; Strauss' *Till Eulenspiegel* and Bruckner's seventh symphony, the third evening *Divertimento* by Mozart, Brandenburg Concerto (No. 5) of Bach and Beethoven's *Eroica* Symphony. T.

### A MONUMENT FOR GUSTAV MAHLER

VIENNA.—The municipality of Vienna has announced its intention of raising a statue to Gustav Mahler on the Schwarzenbergplatz. Sculptors Behrens and Hannak have been given the order for the monument. B.

### NEW PANTOMIME FOR SALZBURG

VIENNA.—Hugo von Hofmannsthal is at work on a new pantomime to be produced by Max Reinhardt at the Salzburg Festival. Who will write the music is not yet known. R. P.

### BACHUS GETS ROME OVATION

ROME.—Wilhelm Bachaus' name caused an enormous audience to gather for his concert at the St. Cecilia on February 24, tendering him an ovation such as is seldom given to any artist by this rather cold public, acclaiming him a virtuoso of the very first rank. His brilliant soft, elastic touch, and the clearness and elegance of his interpretations were unanimously admired. Beethoven's *Appassionata* sonata, given a powerful interpretation, Schumann's *Des Abends*, played with great poetic feeling; pieces by Chopin and Liszt, and a charming transcription of his own of the Don Giovanni serenade, constituted a concert not easily forgotten. There were several encores. D. P.

### RUSSIAN CHOIR SUCCESSFUL IN ROME

ROME.—The Russian ex-Imperial choir which is touring Europe, had a sensational success at each of its two appearances in the Augusteo. Their leader, Michele Klimof, received the highest praise. D. P.

### PIETRO FERRERO WINS PRIZE FOR ONE-ACT OPERA

ROME.—Pietro Ferrero, a pupil of the Naples Conservatory, won the prize of 10,000 lire, awarded for one-act operas. His work is entitled *Foresta d'amore*; and he is considered one of the most promising of the young composers. D. P.

### MONTTE CARLO HEARS FIRST PERFORMANCE OF MEISTERSINGER

MONTTE CARLO.—Wagner's *Meistersinger*, recently given for the first time in Monte Carlo, was the center of interest in a series of gala performances. S. J.

### IGNAZ FRIEDMAN "SURPRISES" EDINBURGH

EDINBURGH.—In a piano recital given in Edinburgh, Ignaz Friedman sprang a surprise on his audience. A year ago he appeared there but must have been badly out of form,

for his performance was distinctly below par. Very different, however, was it on this occasion. Of his wonderful technique there has never been any question, but his interpretation, on this occasion, was equally remarkable. There has been no little comment in local musical circles upon this. W. S.

### RICHARD STRAUSS CONDUCTING AT THE SCALA

A distinguished visitor to Milan during March is Richard Strauss who is conducting his *Salome* and *Rosenkavalier*, and also his ballet, *The Legend of Joseph*, which is new to Italy, and Mozart's *Le Nozze di Figaro*.

Maestro Santini is hard at work on the final rehearsals of Donizetti's *Daughter of the Regiment* which will shortly be presented at the Scala with the Ballet, *Vecchia Milano*. This latter has had an unusual success here. Toti dal Monte, soprano, Dr. Muro Lomanto, tenor, and Di Lelio, basso, are the singers chosen for the principal parts of Donizetti's melodious opera.

Other operas in course of preparation by Maestro Panizza are *La Bohème*, *Il Trovatore* and, for the last half of March the absolutely new *Tien-Hoa*, by Bianchini, on Forzani's libretto. The interpreters will be soprano Pampanini, tenor Melandri, baritone Damiani and basso Di Lelio.

## New York Concerts

### Thursday, March 22

AFTERNOON  
New York Symphony Orchestra,  
Carnegie Hall.  
Miguel Candela, violin, Wana-  
maker Auditorium.

### Friday, March 23

EVENING  
Philharmonic Orchestra Carnegie  
Hall.  
Dorothy Helmrich, song, Town  
Hall.

EVENING  
Compinsky Trio, Carnegie Cham-  
ber Music Hall.  
Concert of Modern Music. New  
School for Social Research.  
Vladimir Horowitz, piano, Car-  
negie Hall.

### Saturday, March 24

AFTERNOON  
Ignace Paderewski, piano, Car-  
negie Hall.  
English Singers, Town Hall.  
Diller-Quaile School of Music,  
166 East 73rd Street.

EVENING  
Philharmonic Orchestra, Car-  
negie Hall.  
Symphony Orchestra, David  
Mannes, conductor, Metropol-  
itan Museum of Art.  
Helvetia Maennerchor, Town  
Hall.

### Sunday, March 25

AFTERNOON  
New York Symphony Orchestra.  
Mecca Auditorium.  
Matinee Musicale, Ambassador  
Hotel.  
Solomon Pimsleur, piano, Stein-  
way Hall.  
Society of the Friends of Music,  
Town Hall.  
Laya Machat, song, Waldorf-  
Astoria Hotel.  
Idalia Hare, song, John Golden  
Theater.  
Reinald Werrenrath, song, Car-  
negie Hall.

EVENING  
Maria Tubau, song, Guild Thea-  
ter.  
Sair Rosine, song, Princess Thea-  
ter.  
Herma Menth, piano, John Gol-  
den Theater.  
George Barrere's Little Sym-  
phony Orchestra, Booth Thea-  
ter.

Anna Robenne, dance, 48th Street  
Theater.  
League of Composers, Iolson's  
Theater.  
Princess Jacques de Broglie and  
Countess Rittenberg-Kentona,  
Drake Hotel.

### Monday, March 26

AFTERNOON  
American Orchestral Societv.  
Mecca Auditorium.

EVENING  
Harry Cumpson, piano, Town  
Hall.  
Gdal Saleski, cello, Steinway  
Hall.  
Leo Strokoff, violin, Carnegie  
Hall.  
Ludwig Pleier, cello, Engineer-  
ing Auditorium.

### Tuesday, March 27

EVENING  
Phyllida Ashley, Aileen Fealy,  
Isabel Garland and Hardesty  
Johnson, The Barbizon.  
Philharmonic Orchestra, Carnegie  
Hall.  
Feodor Chaliapin, Metropolitan  
Opera House.

### Wednesday, March 28

EVENING  
International Singers, Town Hall.  
Singers Club of New York, Car-  
negie Hall.

### Thursday, March 29

EVENING  
Philharmonic Orchestra Carnegie  
Hall.  
Madrigal Club, MacDowell Club.  
Luigi Franchetti, piano, Town  
Hall.

### Friday, March 30

AFTERNOON  
Philharmonic Orchestra Carnegie  
Hall.

EVENING  
New York Symphony Orchestra,  
Carnegie Hall.  
Esther Dale, modern program,  
Roosevelt Hotel.  
Oscar Ziegler, piano, New School  
of Social Research.  
Mme. Crozier Ozmun, song,  
Steinway Hall.

### Saturday, March 31

AFTERNOON  
Sergei Rachmaninoff, piano, Car-  
negie Hall.

EVENING  
Philharmonic Orchestra Carnegie  
Hall.  
Richard Wilens, piano, Town  
Hall.

### Sunday, April 1

AFTERNOON  
Lea Luboschutz, violin, Car-  
negie Hall.  
New York Symphony Orchestra,  
Mecca Auditorium.  
Society of the Friends of Music,  
Town Hall.  
Philharmonic Orchestra, Metro-  
politan Opera House.

### Monday, April 2

EVENING  
Victor Wittgenstein, piano, Town  
Hall.

### Tuesday, April 3

AFTERNOON  
Dorothy Gordon, Young People's  
Concert Hour, Bijou Theater.

### EVENING

Philadelphia Orchestra, Carnegie  
Hall.  
Mabel Garrison, song, The Bar-  
bizon.  
Laszlo Aliga, song, Steinway  
Hall.  
The Kedroff Quartet, evening,  
Town Hall.

### Mme. Gorskaja Under Charlton Management

Sophia Gorskaja has placed herself under the management of Loudon Charlton, who now is arranging appearances for the mezzo soprano for next season in conjunction with her sister, Sinaida Astrowa-Pallian Russ, and the Malkin Trio. Today, March 22, Mme. Gorskaja will sail on the S. S. New York for a three months sojourn in Europe, where she will appear in concert with her sister. Both artists plan to sail for America some time in August.

### Marianne Genet Songs Programmed

Songs by Marianne Genet have been heard frequently on concert programs this season. When Xenia Vassenko, mezzo soprano, appeared in recital at the Engineering Auditorium in New York recently she sang *The Calice* and *Pierrot*, both by Genet, and Myrtle Landon Murphy, contralto, sang her *Lotus Blossom* and *A Canton Boat Woman* at one of the Watertown Morning Musicales.

### Reception for Leonora Corona

Minette Hirst gave a reception at the Ritz Carlton in honor of Leonora Corona, following her performance in *Tosca*, at the Metropolitan. Three hundred guests attended, including Beniamino Gigli, Antonio Scotti, Giuseppe Bamboschek, Vincenzo Belezza, Giuseppe de Luca, Annie Friedberg, Mr. and Mrs. Paul Longone, and others.

## ELIZABETH GUTMAN

in NEW YORK RECITAL, March 11

"The best singing of the day, without the slightest doubt, was that provided by Elizabeth Gutman. . . . The spirit of her interpretations was true to the intention of the composer. There was taste, delicacy, sweetness of tone, beauty of voice, and, in fact, everything one could want in a recital. . . . Miss Gutman was good to look upon, and she had a manner as gracious as it was unaffected. What more can we say?"—*Telegraph*.

"A singer of clear, even tones, she gave pleasure."—*Times*.

"Miss Gutman has a clear, correctly placed soprano."—*Herald*.

"Soprano songs by Handel, Casella, Moussorgsky, De Falla and others disclosed her versatility in language and style."—*American*.

"In a program of considerable distinction, Elizabeth Gutman was heard in recital last evening. Hers is a soprano voice of pleasing quality, excellently disciplined."—*Evening World*.

"In all her artistic efforts there was dominant that charm of personality, warmth of feeling and true sense of dramatic interpretation which easily carried her songs over the footlights."—*Telegram*.

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## Artists Everywhere

**Elsa Alsen** scored another success as soloist with the Minneapolis Symphony Orchestra.

**Paul Althouse** will appear in Columbus, O., next season.

**Katherine Bacon**, pianist, has announced a series of four Schubert recital, to be given at Town Hall, New York, on April 8, 15, 21 and 30. She will play the ten sonatas; two fantasias, op. 15 and 78; the impromptus, and the Moments Musicales.

**Frederic Baer's** recent engagements included two Brooklyn appearances, one on March 1 (at the Baptist Temple) and another on March 3. He is booked for several additional concerts in the same borough in April.

**Richard Crooks'** appearance with the Omaha, Neb., Symphony Orchestra was enthusiastically received by press and public alike.

**Caroline Curtiss**, soprano, is returning to the concert field after five years' absence. One of her recent engagements was to sing over WNYC, and she was so well received that she was reengaged for March 14. In addition to her concert work this artist conducts a studio in Larchmont, N. Y., with Eleanor Cummings. Prior to her retirement she was heard extensively in concert and also appeared as soloist with orchestra.

**Annie Louise David** and **Adah Campbell Hussey** invited a number of prominent musicians to their Riverside Drive apartment on March 12 to meet Phillida Ashley, Aileen Fealy and Eva Atkinson of San Francisco. Ellen Edwards, pianist, who on the previous evening had given a recital in Steinway Hall, and Miss David, harpist, furnished the music.

**Clarence Dickinson** has announced that Coleridge-Taylor's The Atonement was presented by the choir of the Brick Church, New York, under his direction on March 18. Corleen Wells, Rose Bryant, Charles Stratton and Alexander Kisselburgh were soloists. On March 23, at a Friday Noon Hour of Music at the same church, the organist, assisted by Socrate Barozzi, violinist, and Margaret Keller, soprano, will give a program of Music of the Imagination.

**Elsa Foerster**, American prima donna at the Cologne City Opera, appeared as guest artist in Frankfurt in Turandot and Madame Butterfly, and at Aix-La-Chapelle in Forza del Destino. She also will sing in Hindemith's new opera, Cardillac, in Cologne.

**Hallett Gilberté**, composer-pianist, was prominent at a Five Arts Club musicale at the Waldorf-Astoria Hotel, New York, a short time ago. He played the accompaniments for five of his songs, all of which were sung by Frederick Millar, basso cantante—"just as I would have them," said the composer.

**Mina Hager**, mezzo-contralto, gave recitals during February in Norfolk and Lexington, Va. These appearances were followed by three performances with the Washington Grand Opera Company at the International Opera Festival, when she sang in Lakme, Hugh the Drover and Otello. On March 1 Miss Hager sang in Washington, Pa.

**Hein and Fraemcke** of the New York College of Music, presented Sigmund Feuerman, violinist, in a recital at the Hotel Majestic on March 5. The violinist, who has been a member of the faculty of this institution since 1926, gave an interesting account of himself in representative works by Tartini, Mozart, Chopin, Brahms, Novacek, Sarasate and Paganini.

**Lillian Hunsicker**, soprano, broadcast a program of Italian and French arias and Mexican, German and English songs from station PWX, of the Cuban Telephone Company, on March 8. In reviewing the recital the Havana Post critic avowed that those who tuned in heard one of the finest voices heard there recently. He also stated that

in her list of songs and arias Miss Hunsicker showed that she has a clear voice of range, dramatic sense and great interpretive power. The soprano was accompanied by Carlos Fernandez, the composer of a number of songs and instrumental compositions.

The Institute of Musical Art of the Juilliard Foundation presented Samuel Gardner and James Friskin at the seventh and eighth recitals of its artists series on February 29 and March 2.

**Josephine Kirpal**, Else Letting and Mary Bennett, who, together, comprise the Holland Trio, made a successful mid-western tour, visiting, among other cities, Cleveland and Cincinnati. They gave a concert at Town Hall, New York, last month.

**Mildred Kreder**, contralto, and pupil of Ruth Harris Stewart at the Curtis Institute of Music in Philadelphia, was the soloist with the South Norwalk Orchestra recently. The Norwalk Hour stated that "Her rich contralto voice is always well used and well controlled. Whether she sings softly . . . or whether she uses all the power that is hers, the audience knows that it is listening to a young artist who has a rare voice, and to one who has a brilliant future before her. Miss Kreder has a personality that immediately wins her audience. She is charming and gracious."

**Minna Krokowsky**, violinist, who recently gave a successful New York recital, received her musical education in Chicago and New York. Her early studies were pursued with Alexander Zukovsky of Chicago. She has been in New York for five years, the first three of which she spent in study with the late Franz Kneisel at the Institute of Musical Art and the past two under the guidance of Hugo Kortschak.

**Sylvia Lent** has returned from a Western tour the possessor of a 1735 Montagnana violin which a well-known violin collector of Milwaukee, H. J. Stirn, has permitted her to use in concert. On March 9 she played in the T. Arthur Smith Series in Washington, D. C. On her program was Mario Castelnuovo Tedesco's Concerto Italiano which she introduced in her New York recital last December. Miss Lent received a letter of appreciation from the composer, as well as an autographed photograph which she has added to her already large collection.

**Lotta Madden's** artist-pupil, Minnie Carey Stine, was one of the soloists with The League of Composers and with the Bach Cantata Club. On February 9 she sang a half hour program from radio station WGBS. Mrs. Balling sang at the Luther League convention. Miss Burns continues as soloist at St. Mary's Church, Dover, N. J. Alice Jones will sing solos at the Welsh Congregational Church, New York, and Elsie Rockwell was soloist for the Ladies' Musical Club of Montclair, N. J.

The Malkin Trio has made records for the Columbia Phonograph Company. A trio by Smetana will soon be issued.

**Giovanni Martino**, Metropolitan bass, has returned to New York following a tour of seventy odd cities with The King's Henchman Company.

**James Massell's** vocal pupil, Flora Negri, has been engaged as prima donna of the Jewish Theater, New York. Leonore Cori, who studied with this teacher for five years, has been constantly busy as soloist at the Paramount Theater. Lucille Winston, recently with the same theater, is now concertizing. Sair Rosin, mezzo contralto, from Johannesburg, Africa, will give her first New York recital at the Princess Theater on March 25.

**Mrs. John Dennis Mehan**, in a recently published article on Psychic Tone Technique, defined it as "an absolute technique in which the muscles are subservient to and governed by the attack and diction in tone color which expresses the mood of the subject in hand."

**Marie Montana**, soprano, appeared in joint recital with Lajos Shuk, cellist, at Middletown, Conn. Miss Montana also sang with the Washington Grand Opera Company in Hugh the Drover, on February 21, and with the Eclectic Club, New York, on February 29.

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### GABRILOWITSCH TO CONDUCT BACH PASSION

This is a facsimile of the heralds which are being distributed to announce the performances of Bach's Passion according to St. Matthew which Ossip Gabrilowitsch will direct in Carnegie Hall, New York, on Thursday evening, April 5, and Saturday afternoon, April 7. Prior to the New York concerts, The Passion will be given in Detroit on April 2 and 3.

**Nina Morgana**, Metropolitan Opera soprano, sang at the Palm Beach home of Mr. and Mrs. Hugh Dillman at a dinner and musicale given in honor of Mr. and Mrs. Paris Singer. Miss Morgana was heard in groups of Italian, French, and English songs, as well as several operatic arias. Her closing number, Ave Maria, was sung with organ accompaniment. She was assisted by Alice Vaiden, her accompanist, and John Courtney, organist of the Royal Poinciana Chapel. A large number of prominent guests were present.

**Carl Nocka** directed a performance of Elijah on March 13 at the First Baptist Church, Chester, Pa., where he is organist and choirmaster. There was an augmented chorus of one hundred and twenty-five voices, and the soloists included Chief Capoulican, baritone; Mae Ebrey Hotz, soprano; Veronica Sweigart, contralto; Vaughn Comfort, tenor, and Joseph Earnshaw, organist.

**Alice Paton**, soprano, who is one of the Daughters of the American Revolution, will sing at that organization's thirty-seventh Continental Congress in Washington, D. C., on April 18.

**Marguerite Potter** has announced a costume recital under the auspices of the Madrigal Club of New York at the MacDowell Club rooms on March 29. Harriet Ware, Walter Golde and Frank La Forge are to be guests.

**Allie Rouka**, soprano, and student at the Curtis Institute of Music, has been engaged as soloist at the Fordham M. E. Church, New York.

**John Prindle Scott** is on his second annual visit to Washington, D. C., where a most cordial welcome has been extended him. On March 17 he was guest of honor at a tea given by Mrs. Edward Hood Watson. On March 8 he was guest of honor at the Washington Composers' Club, when Herman Fakler, baritone, sang, and the composer played the piano. On March 4, compositions by Mr. Scott were sung at a musical service under the direction of J. Horace Smithey at the Wesley M. E. Church. Huntzinger has just printed his new song, Love is a Riddle.

**Oskar Shumsky**, violin prodigy, scored his usual success when he made his debut in Atlantic City before a capacity audience. Despite the fact that five encores were given the audience was loath to leave the auditorium at the conclusion of the program.

**Marie Sundelius** "proved herself a real artist," according to the Evansville, Ind., Courier when she appeared in that city recently. She just has finished a tour of twenty-five states with The King's Henchman Company.

**Helen Thomas**, soprano, was soloist at the Lyric Art Club concert at the Hotel Plaza, New York, on March 8, and for the New York Daughters of the American Revolution meeting at the Waldorf-Astoria Hotel, on March 15. Both appearances were well received.

**Bertha Vaughn**, vocal teacher of Los Angeles, Cal., presented Ivan Edwardes in recital at Chickering Hall on February 20. Mr. Edwardes was assisted by Mary Teitsworth, soprano; Cornelia Glover, contralto; William Dykes Allen, basso, and Homer Simmons, accompanist.

**Catherine Wade-Smith**, violinist, during February, in addition to giving several New York concerts, played at Miss Hill's School, Great Barrington, Mass., and in Crawfordville, Ind. This month she is fulfilling engagements in Marion, Ohio; Middletown, Conn., and Bergenfield, N. J.

**Reinald Werrenrath**, baritone, will give his second Carnegie Hall recital of the present season on Sunday afternoon, March 25. Mr. Werrenrath will feature a Wagner group and C. Villiers Stanford's Songs of the Sea.

**Mary Wilderman** has announced the engagement of Fritz Forsch for the violin department of her Institute of Music at St. George, Staten Island, and Steinway Hall, New York.

**Catherine Wright** gave a successful recital at the Studio Club, New York, last month. She sang songs by Scarlatti, Handel and others. Mrs. Cholomely-Jones, board member, and Miss Allen, hostess, received the guests of the afternoon.

**Genia Zielinska**, soprano, will sing for the Theatre Guild luncheon, at the Astor Hotel, on March 27.

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## A STORY OF THE ROCHESTER PHILHARMONIC

### The Remarkable Achievement of Five Years

ROCHESTER, N. Y.—Five years of steady progress closed for the Rochester Philharmonic Orchestra, when Conductor Eugene Goossens led it in the final concert of the season series at the Eastman Theater. With the orchestra five years old, its supporters have been interested to look back and take note of the various steps that marked the development of the orchestra from an untried experiment to a permanent institution.

It is not generally understood that the Rochester Philharmonic Orchestra is one of only thirteen permanent symphony orchestras in the country. Its establishment in a city of Rochester's size was in itself unusual, and was made possible through the terms on which George Eastman built the theater and music school which bear his name. Both were presented to the University of Rochester, and thus they have acquired a distinct educational importance which has permitted a development that would not have been possible in a strictly commercial institution. By the arrangement thereby effected, the moving pictures which are presented daily in the Eastern Theater help to pay the expense of the orchestra. The theater employs steadily an orchestra of sixty pieces, one of the largest moving picture orchestras in the country, and this is the nucleus of the Rochester Philharmonic, additional musicians being recruited from the faculty of the Eastman School and other sources. If further financial support is needed it comes from the Eastman Theater Subscribers' Association, a permanent organization of public spirited citizens.

In the season just closed the Rochester Philharmonic gave, for the fifth season, a series of matinee concerts, in addition to evening concerts which were part of the regular season series of concerts. Conductor Goossens held the baton at all of these concerts. Mr. Goossens has been the chief directing influence of the orchestra since it was established, as he came here in the fall of 1923 at the opening of the first full season of the orchestra. One preliminary concert had been given the preceding spring, with Arthur Alexander conducting. Mr. Goossens immediately made himself a vital part of the city's musical life, and such progress was made under him that he was re-engaged each season since then. For two seasons Albert Coates, celebrated English conductor, came to Rochester for the final half of the season, taking up the work where Mr. Goossens had left off, but for the last three years Mr. Goossens has been the sole conductor, with the exception of one appearance of Willem Mengelberg as guest conductor two years ago.

Each year Mr. Goossens has made it a point to introduce music of the newer school, interspersed with the older classics, and his programs have possessed an interest that appealed strongly to audiences. In the matinee series this year he played for the first time here the Andalusia, tone picture of De Grignon, the Spanish composer; the Pines of Rome and Church Windows, suites of Respighi; the tone poem, Redemption, and The Accursed Hunter, by Franck; Scriabine's Poem of Ecstasy; the overture, Young Henry's Hunt, by Mehul; Nights in the Gardens of Spain, by De Falla; the tone poem, Spring, of Debussy, and others. Two new works of Howard Hanson, director of the Eastman School of Music, were played, his Heroic Elegy, for orchestra and chorus, and The Lament for Beowulf, also for orchestra and chorus. At the performance of the last named work, at the final concert of the season, Dr. Hanson conducted, with a chorus of three hundred voices.

At one concert Mr. Goossens gave an all-Wagner program, and at another, for the first time in Rochester, an all-Tschaikowsky program. The centenary of the death of Schubert was marked at another concert with a performance of the C major symphony. Soloists of the year included Henrietta Schumann, an eighteen-year-old pianist, graduate of the Eastman School, who amazed with her interpretation of a Rachmaninoff concerto; Ethel Codd, soprano; Paul Kefer, cellist; Vladimir Rosing, director of the American Opera Company and formerly of the Eastman School faculty; Gustav Tintot, violinist; Cecile Staub Genhart, pianist; Gerald Kunz, violinist; Sandor Vas, pianist, and Max Landow, pianist.

Mr. Goossens has been much in demand for guest appearances in other cities this season. He has appeared in St. Louis, Pittsburgh, Baltimore, Hollywood, and New York. In the last named city he was engaged to conduct the New York Symphony Orchestra for four concerts after the sudden illness of Walter Damrosch. Mr. Goossens will make his last Rochester appearance at a concert of the Little Symphony Orchestra, which he organized and which consists of the first desk men of the Rochester Philharmonic. He has already been engaged to return to Rochester next season.

Attendance at the Rochester Philharmonic Orchestra has

been gratifying from the first and this season an average of 2,500 persons at each matinee concert was recorded, considered a remarkable evidence of the appeal which the orchestra is making to the city. At the evening concerts, which were included in the regular season course, the attendance was even larger.

### Emanu-El Choir Scores Success Under Saminsky

The Emanu-El Choir of New York, conducted by Lazare Saminsky, recently gave a concert of old and new choral music at Town Hall. Both the choir and its conductor have received exceptionally high comments for the rare program and for its rendition as well. "The singing of the choir was notable for fine quality and volume of tone, precision of attack and artistic phrasing. There was in everything they did a spirit of high musical idealism," writes the New York Times. To quote the New York American: "The choir is admirably trained and admirably controlled by Mr. Saminsky." The Evening World states: "The choir disclosed many sterling merits, singing with admirable balance and blending of tone, sharp attack and adhering meticulously to the true pitch. The ensemble was noteworthy for its smoothness and there was a delightful freshness and fullness of voice. Breadth and nobility predominated in the evening's earnest endeavors and in massive effects the choir was eminently successful. It showed also in many numbers its prowess in a capella singing." The Telegraph commented as follows: "Lazare Saminsky, who is a prodigious collector of old choral music, arranged a program of unusual interest, balancing many countries and many periods, and gave us a unique and inspiring evening. There was a large and distinguished audience."

### Fraternal Association of Musicians' Banquet

The midwinter banquet and election of officers of the Fraternal Association of Musicians was held at the Hotel Majestic, New York, in February, when the following were chosen: President, Miguel Castellanos; first vice-president, Louis Sajous; second vice-president, Mrs. Louis Sajous; recording secretary, Mrs. E. Bronx Southwick;

corresponding secretary, Mrs. A. H. S. Atkinson; treasurer, Mrs. Charles T. Wilber; executive committee—Irvin Randolph, John Burnham, Theodore Spies, Alice Crane, Eleanor Armstrong. The chairmen of special committees appointed by the president are: membership, Juanita Howell; program, Leila Hearne Cannes; publicity, Clara A. Korn; reception, Adelaide Terry Graham. The revised constitution was unanimously adopted.

### Kitchell's Choruses to Give Concerts

The Green Mountain Singers announce concerts at Poultny, Manchester, Bennington and Rutland, Vt., and Granville, N. Y., to be given the end of August and the beginning of September. Soloists already engaged are Alma Kitchell, contralto; Ernest Davis, tenor, and Fred Patton, bass. Other concert dates for the chorus and soloists are to be announced later. This chorus numbers one hundred and twenty-five voices and is under the direction of Charles Kitchell.

The Chansonelle Chorale will give its spring concert at the Waldorf-Astoria Hotel on Monday evening, May 7, with Frederic Baer, baritone, as soloist. This organization also is directed by Charles Kitchell.

### Szigeti Presents "Remarkable Performance"

The following self-explanatory comment appeared in the London Morning Post of February 24: "Averse as are all proper-minded musicians from exalting the executant above the composer, it must be admitted that the most striking feature of the Philharmonic concert at the Queen's Hall last night was Szigeti's wonderful playing of the second and third movements of the Brahms violin concerto rather than the first London performance of Holst's Egdon Heath. For Szigeti's performance was really remarkable as regards sensitiveness and rhythm, while Egdon Heath fell rather flat."

### Dr. Carl to Give St. Matthew Passion

Bach's Passion According to St. Matthew will be sung under the direction of Dr. William C. Carl at the First Presbyterian Church, New York, on the evening of March 25. The motet choir of the First Church, which has received such favorable notice for its ensemble work, will be largely augmented by choristers from St. Bartholomew's Church. The regular solo quartet will sing the solo parts of the Bach work; they are Grace Kerns, soprano; Amy Ellerman, alto; Ernest Davis, tenor; Edgar Schofield, bass.

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NEW YORK MARCH 22, 1928 No. 2502

The best place to study music? Wherever there is a good teacher.

The Beggar's Opera never seems to want for alms at the box office.

One of the unfulfilling signs of spring is the allusion of the critics to "the past uneventful season," etc.

Conservatory graduates take their post graduate course when they appear before the public and the critics.

In musical beliefs, it is well to ponder upon Emerson's words used in regard to something else: "The faith that stands on authority is not faith."

As long as there is a campaign in New York for clean plays, why not institute one also for clean music?

Hoover and Smith may be all right as commercially minded candidates for the Presidency, but how do they stand on the question of opera in English?

An "ether debut," as the sagacious Morning Telegraph explains, does not represent a first operation or the beginning of a drug addict's career, but one's first performance over the radio microphone.

During 1927, Germany sold abroad 50,600,000 mouth organs (a million or so more than the previous year) of which 21,800,000 went to the United States. Who says that our country does not hold its own in musical culture?

Richard Strauss always was lucky in the publicity phases of his career. Recently he had two cities and two prima donnas fighting for agency in the premiere of "Egyptian Helen," the new Strauss opera. It remains to be seen whether all the quarrelling was worth while.

Twenty years ago, March 18, the Flonzaley Quartet made its entry into the field of public performance in New York, with a recital at Mendelssohn Hall. The record of the organization since that time has been one of superfine achievement and superlative success. It is a pity that such rare art is to

come to an end with the disbanding of the Flonzaleys after next season.

Berlin is said to be producing better operettas than Vienna at present. However, the best buyer of the crops of both cities still is America.

In a recent interview Prof. John Erskine, the newly elected president of the Juilliard Foundation music school, gives some views on the subject of musical education which, coming from an authority of his standing, are well worth reading and pondering. Professor Erskine attaches much importance to the establishment of musical courses in the high schools as a means of inculcating a love for good music in the general public. The educator considers the piano the most important instrument, pointing out that its wide harmonic range and extensive literature give it the greatest value. The professor, who is himself a pianist of high attainments, wants everybody to know something of the instrument, but only a few, he said with a smile, should be allowed to play it professionally.

In spite of all the fearsome hysterical objections of the hidebound conservatives, the guest conductor system in vogue with many American and European orchestras has vindicated itself successfully. The performances have aroused wide interest and attracted large audiences. No need now to go into the lengthy pros and cons of the practise, for those arguments are familiar to everyone. The fact remains that the rapid change style of conductors seems to suit the taste of the present day where nothing remains stable for long. On the other hand, there are localities which stay faithful to one permanent leader. That, however, is not so much an endorsement of the one-conductor plan as a tribute to the individual talent or popularity (or both) of those baton wielders who keep their posts over a term of years.

Music has been introduced for the first time into the prisons of France. We have had it a long time in our own corrective and punitive institutions. As all the world knows, the custom is highly effective in America. Theft, arson, banditry, and murder, committed by discharged or paroled convicts, are practically unknown within the confines of Uncle Sam's broad acres. We wish to call the attention of France to the fact that our statement is ironical. However, prison music has caused no increase in crime and there does not appear to be any good reason for depriving the incarcerated unfortunates of their tonal enjoyments. Music has helped some of them, too. In one case reported recently by the newspapers, a convict was enabled to escape because the sounds of the prison concert drowned the noise as he sawed his way to freedom.

Dr. Jelliffe, noted neurologist, basing his belief on the theory of "instinctive reactions," declares seriously that Irving Berlin "may have been born with a talent for the irregular rhythms of jazz, the rhythms of syncopation, because his mother had an irregular heart. She died from a cardiac affection." The scientist should have searched for other examples before making his statement public, as there are many jazz composers more gifted than Berlin, whose mothers have sound hearts and enjoy the best of general health. If Dr. Jelliffe's idea be true, what becomes of the established opinion that jazz is the musical reaction of the typical modern American spirit in point of pep, energy, determination, daring, and inventiveness? One hesitates to think, too, if one believes the learned gentleman, what ailed the mothers of some of the modernistic composers?

There is a tremendous stock boom in Wall Street. Let musicians beware of it. They work hard for their money and know nothing of the pitfalls and perils of speculation, and the merciless manoeuvres of the inner circles which direct high finance. The glamorous boom often results in tragic consequences for those blinded by the prospect of riches quickly made without effort. The musician caught in the meshes of Wall Street is a pitiful creature. He must lose his all in the end if he follows through. Scores of such victims could be named. Among them have been some of the best known figures in the tonal world. To offset that tragic record, there is not one individual in the musical field who ever has accumulated any appreciable wealth through stock speculation. Surely those facts ought to keep musicians from risking their savings in a game of which they are merely outside onlookers. The MUSICAL COURIER often has uttered this warning; it feels called upon to do so again at this time, when stock gambling is being made more alluring than ever before in the history of our country.

## OVERTONES

It seems worth while to discuss the matter of harmony and overtones. Certain moderns have based whole theories of harmony upon the overtone series. The claim is made that, since nature made overtones, man should use them in making harmony, and the overtone series is used in proof of the natural place in music of discords.

Overtone series are the partials which Helmholtz discovered to be accountable for the "color" of music by which the ear recognizes the difference between the tones of various instruments. The reason we recognize the flute tone as differing from the organ tone, or the cello or violin tone, or the cornet tone, etc., is that the overtone series of these instruments differ.

Up to a certain point the notes of our scale (the natural scale, not the tempered scale) follow the overtones. If we take 1 as our unit of vibration, 2 will represent the next higher octave, 4 the next higher octave, etc., each octave having twice the number of vibrations of the next lower octave. Similarly, if we take 1 again as our unit of vibration, 3 will represent the twelfth above it (i. e., its fifth over the octave), 4 will be the next chord tone, 5, 6, 7, 8, and 9, the next chord tones. This gives us the chord of the major dominant ninth, i. e., if C is our fundamental bass, (1) the chord and vibration, ratios will be: C(1), C(2), G(3), C(4), E(5), G(6), B flat (7), C(8), D(9), and so on upwards, until the notes come so close together that there are more than two notes between the notes of a whole tone. With this we have nothing to do; but with the gradually increasing proximity of the notes of the overtone series we have a great deal to do.

Some present day composers say that, since 4-5-6-7 is a chord, therefore 8-9-10-11, or 12-13-14-15, or any other notes of the overtone series, must also be chords. It is argued that the human mind has gradually become able to distinguish the harmonic quality of higher overtones. That is, at first only the octave was recognized, then the fifth, then the third, then the seventh, then the major ninth, then the minor ninth, and so on.

Fact, no doubt! But what does it prove? Nothing! For the minor triad was recognized very early in musical history. And what is the minor triad? If it is made up of a major third superimposed upon a minor third, it is high up in the overtone series.

Unproved theories mean nothing and have no value. It has been argued for years that the dominant seventh chord is not as above given: 4-5-6-7, the seventh in this ratio being too flat. Why? Simply because Helmholtz, who was the father of the overtone theory, could not conceive of any one note having several tunings. A note must be a note with a single tuning until the key changed, when it took on another tuning.

Nothing could be farther from the fact. Every note in any one key has an indefinite number of tunings, and what those tunings are, actually, is not known. Harmonists insist upon considering every chord a chord. Only a few have held the theory that most chords are merely combinations of notes in simultaneously used melodies and are not necessarily in tune either by the key theory or the overtone ratio theory.

Every chord in a single key needs its own fundamental tone, and this fundamental tone creates a number of notes that will not be in tune with notes created by other fundamentals. If we dare argue that chords may be made up of any combinations of any of these fundamentals, it simply means that every discord, no matter how outrageous, would or should sound like concord.

Broadway now has an electric sign 264 feet long and five stories high. Here's an idea for the manager of some musical artist desiring unusual publicity.

In musical education too much attention is being paid to making the path easy and attractive. The old method of encouraging intensive voluntary effort did not create as many performers and composers as we have now, but it results on the other hand in producing some great ones.



# Variations

By the Editor-in-Chief

We are reminded again that Beethoven was a good business man, when we read that in June, 1808, he offered his Pastoral and C minor symphonies, a Mass and a piano and cello sonata to Breitkopf & Härtel for 900 florins, and wrote to them: "This sum of 900 florins, however, must be paid according to Vienna currency, in conventional coin, and this must be expressly stated on the draft." In July of the same year Beethoven again offered the Pastoral, with two piano sonatas, or "instead of them perhaps another symphony," for 700 florins. "You see that I give more and take less—but that is my lowest figure. . . . I cannot consent to any modifications. It is the lowest I can manage, and I am convinced that you will not regret the bargain."

"What are a singer's thoughts as she sings?" asks an English exchange.

Our guess is given herewith:

"Am I in good voice?"

"Great heavens, how does the next line start?"

"I could kill that coughing old fool."

"Horrors, my shoulder strap is slipping."

"I feel I'm off pitch and I can't change it."

"What's that idiot woman staring at my feet for?"

"This song doesn't please 'em. I'll hurry it."

"I wonder if I'm smiling enough?"

"That damned accompanist ought to know I can't hold this note."

"Is my mouth too wide open?"

"If I look fat in this gown, I'll murder the modiste."

"I hope they think my pearls are real."

"That left slipper is killing me."

"Did I leave my purse in the taxi?"

"It's a good house; I should have asked a higher fee."

"There are at least ten orange gowns out there. I should have worn blue."

"The itch on my knee is awful."

"That cat, Screechini. I'll talk at her recital, too."

"Good God! The cold in my nose is beginning again."

Crawford: How is it you have to give up your singing and retire from the musical world?

Miss Squaller: The doctor says I've ruined my voice smoking the cigarettes I've been recommending.—Telegraph.

Rudolph Ganz was asked by a lady why violinists usually attain fame at a much younger age than pianists. "The instrument is shorter," replied Rudolph, snappily.

The hard worked Scriabin propaganda has not succeeded in lifting that composer into the ranks of the enduring masters. He has merely added some new manner and no new matter to the world's stock of music. It is our individual opinion—and perhaps we may be bombed for it—that the best of Scriabin's creations are his short preludes for piano.

Musical propaganda often reacts against itself.

The happy days of spring are come  
The gladdest of the year  
When concerts soon will cease to try  
The critic's soul and ear.

When opera auditors say, "Poor performance tonight," and the singers say, "Cold audience tonight," is there not a possible connection?

A Chicago pianist who has a big name but does not desire it used in connection with this paragraph, sends the appended communication:

Chicago, March 16, 1928.

Dear Variations:

Thank you for your comment in last week's "Variations" regarding our friends the overworked critics,—especially the paragraph about giving debutantes more recognition.

Whenever there are a number of Sunday recitals here in Chicago, including several well-known artists, and maybe a "first" appearance or two,—do the critics go to hear what the new-comers can do? They do not. They go where they are sure they will be well entertained, leaving the poor beginners to scant comment, and sending their assistants to look in at the door for a moment before hastening on to Galli-Curci or Paderewski who have already had all possible publicity.

Is musical criticism a "sacred duty or a paid job"? I ask you.

Please keep up the good work. It might possibly have some effect. My heart bleeds for the young people, who give these debut recitals after years of sacrifice and struggle,

at an expense which few of them can afford,—it is certainly discouraging to many fine and deserving talents to be dismissed with "heard in part of the first movement, she showed a light touch," etc.

Thank you for all you can do to help the cause.  
Most sincerely yours'

Henry Ford owns a Guarnerius violin, dated 1741. Good heavens, is he using it as a model in experiments for the standardized mass production of violins?

The World of March 18 has an interesting article dealing with the duties of Philip Crispino, head property master at the Metropolitan Opera House. He said that he hates operas which use livestock, as he never knows what might happen. He sticks cotton in the ears of the horses, so that the music does not frighten them. The Siegfried dragon is stuffed with two boys who operate it. The singer stands behind the dragon and projects his voice through a megaphone. The fire scenes in the Wagner operas are described as follows by Crispino:

Here's the magic of the magic fire in Walkure. Strips of silk are attached to lathes just over the steam vents. The valves are opened and electric fans turned on. A red spotlight is trained on the steam clouds. Sometimes handfuls of pulverized mica are thrown into the fans. It's the same with all fire scenes—in Hunding's hut and in the first act of Madonna Imperia.

Of course, we have to step up the steam pressure in the boilers downstairs every time we give Die Walkure.

Scientists are speculating again whether there is life on the planet Mercury, and meanwhile some of our symphony orchestras still are wondering whence will come their guarantee funds for 1928-29.

Now there are whispers that the Metropolitan Opera House will occupy the present site of the Century Theater at Sixty-second street and Broadway. It's all right with us. Hi-hum! (Excuse our yawning.)

H. B. sends the attached, with this cavalier comment: "Here is one Liszt story which I have not seen mentioned lately in your valued columns":

A pretty girl once played before Liszt, choosing a ballad by Chopin, which she rendered in a very amateurish way. Liszt walked up and down the room excitedly murmuring: "Heiliger Bimbam! Heiliger Bimbam!" (the equivalent, apparently, of "Great Scott!"). But when she had finished he went up to her in a most friendly manner, laid his hand upon her head, as if in benediction, and said gently: "My dear child, marry soon. Good-by!"

Heifetz has been accused of indifference to applause, but he denies the charge warmly. How the report ever started is a mystery. Heifetz always has come forth willingly for recall bows and has played encores after the same degree of pressure to which other violinists permit audiences to subject them. Heifetz declares that he makes every effort to give of his best in arousing the enthusiasm of his hearers but becomes so absorbed in his work that he often forgets to smile. After all, an audience gathers to hear him play, he says, and not to see him smile.

Bravo, bravo, Heifetz. Give the lad a hand, ladies and gentlemen.

Things tonal have gone to the demdition bow wows, is the belief of our musical pessimists. Whenever Papa Palestrina used to hear that said in 1560 or so, he never failed to become frightfully peeved.

Was it or was it not F. P. Adams, the columnist, who called the No. 6 Liszt rhapsody the "wrist rhapsody?"

Apropos, on upper Broadway, a music store bears the sign: "Piano Doctor." Does he mend broken octaves?

There are Verdi, Mozart, Schumann, and Beethoven clubs. One wonders how much their members know, respectively, about the music of Verdi, Mozart, Schumann, and Beethoven.

Ernest Schelling, conductor of the Philharmonic Orchestra Children's Concerts, ended his series last week by giving prizes to those of the listening tots who wrote the best criticisms of what they had heard during the winter. If Schelling is unaware of what he is encouraging, it is not our province to warn the parents regarding the atrocious profession for which the prize winning youngsters are headed.

LEONARD LIEBLING.

## UP WITH PRICES

Last year James C. Petrillo, president of the Chicago Federation of Musicians, made a demand upon the Orchestral Association of Chicago, to raise the pay of the symphony players. His request fell on deaf ears and for a time the controversy threatened to dissolve the Chicago Symphony Orchestra. Negotiations came to naught but at the eleventh hour a daily paper unfortunately mingled in the controversy and raised a temporary fund for the demanded increase, or if memory serves right, about \$20.00 a week increase over its minimum scale of \$80.00.

The Chicago Daily News was the paper which raised the privately subscribed fund. By so doing, it placed the Orchestral Association in an embarrassing position, and it was expected that sooner or later this unfinished business would again come on the carpet. This week, so the rumor goes, Petrillo renewed his demand for a wage raise and it was said around Washington Street that negotiations would be opened with the Orchestra Association in April.

We remember that once upon a time we saw a man beating a woman. We interfered, whereupon both the man and the woman jumped on us, she using her hatpin on our neck and he pommelling us unmercifully. Since that day we have believed that interferers are not arbiters. Art for art's sake can no longer be the ideal of musicians; music has become as it should be, a business as well as an art.

R. D.

## KRUEGER'S ABILITY RECOGNIZED

The announcement that Karl Krueger will continue as conductor of the Seattle Symphony Orchestra will cause no surprise. His ability as an orchestra conductor is well known, and it is but natural that the great work he has done in Seattle should receive its proper recognition. That this recognition should take the form of an arrangement by which the orchestra is now put upon a permanent



Here are the pictures of three champion fiddlers, the Heifetz, Elman, and Kreisler of a recent Missouri prize contest for old time country scrapers of the catgut. The names of the home-made virtuosos (note their performing positions) are, left to right, B. L. Larrabee, Kansas City, Mo.; John Siple, Concordia, Mo.; G. W. Mahler, Stockton, Mo. The picture was furnished to Variations by Carl Busch, of Kansas City.



basis is cause for congratulation not only for the people of Seattle and the Northwest, but for America as well. It means that our country now has one more great symphony organization of permanent character. James D. Hoge, president of the orchestra, heads a board of trustees of fifty business men, while the conduct of the orchestra is in the hands of W. J. Douglas, manager.

### ST. LOUIS LIKES GUEST CONDUCTOR IDEA

Advices from St. Louis are to the effect that, in view of the success of the guest conductor policy which prevailed during this, the 48th season of the Symphony Orchestra, it is more than likely a similar course will be pursued next year.

There is no doubt that the policy of having several conductors for a prolonged season of concerts has numerous advantages, among which variety and educational value are prominent. Personality always has played and always will play an important part with the public, and in a series of one hundred or more concerts it is but natural that a number of conductors, each differing from the others in his ideas of interpretation and program making, can do more to hold the interest of the public than one solitary conductor, no matter how able he may be. The presentation of the same works by conductors of different schools, nationalities and temperaments gives food for thought and comparison which cannot but sharpen the musical perceptions and understanding of the concert going public.

Viewed from the standpoint of the conductors, the plural idea is, of course, most acceptable. In the United States there are about a dozen first class orchestral associations, and the old plan of having a single conductor for each one (sometimes for many successive seasons) made it impossible for many worthy wielders of the baton to be heard at the head of any of our orchestras. There is no sphere of musical endeavor that requires more arduous and prolonged study than conducting, and it is gratifying to those interested in the welfare of musicians (the *MUSICAL COURIER* is) to see the opportunities in every branch of activity widened and multiplied. In this connection a word, again, on behalf of the American conductor. Time was when such a species was practically unknown; but with the greatly increased and ever increasing musical activities in this country there have appeared quite a number of young men, Americans, who have proven themselves well worthy of standing in front of a symphony orchestra. If the guest conductor plan is to hold sway here, these native conductors should be considered and given an opportunity to demonstrate their ability to vie with their colleagues from over seas.

### SUBSIDIZATION OF LA SCALA

The financial vicissitudes of the famous old Milanese opera house, La Scala, are, it seems, about to come to an end. Government control is the means by which it is hoped this end will be attained. For many years the operations of the operatic "ring" in Italy imposed an expense on the opera houses of the country which made it practically impossible for any of them to be on a sound financial basis. But the Fascistic government has put an end to that state of affairs by remedial legislation which has been chronicled and discussed in the columns of the *MUSICAL COURIER*. Opera has always been a national issue in Italy, and Mussolini, who is an accomplished musician, has taken its destinies under his powerful wing.

That the policies of the duce are already beginning to bear fruit is seen in the reorganization of La Scala. The future alone will furnish an estimate of the wisdom of the Fascist policies; but whatever the verdict of the coming generation will be, the efforts of the post war government in Italy in the cause of national probity, parental government and the welfare of the masses cannot but command the respect of all thinking people and stand as a valuable object lesson to all nations.

### DRESDEN AND ITS BUSCH

A great worker—he had the habit even before his two visits to this energetic country—Fritz Busch, conductor of the Dresden Opera, has been laboring hard since his recent return to that city where he found a mass of duties awaiting him.

Aside from his final preparations to perfect the plan which affiliates the Dresden Opera and himself with the Juilliard Foundation, Busch also has the following matters on his hands:

April 21—German premiere of Verdi's opera, *Macbeth*, at the Dresden Opera; Busch to conduct.

June—Music Festival during entire month.

June 6—World premiere of Richard Strauss'

Egyptian *Helen*; Busch to conduct and Elisabeth Rethberg to sing the title role.

The Festival program will include the following operas:

Mozart: *The Seraglio*; Don Giovanni; *Così fan Tutte*.

Weber: *Der Freischütz*.

Wagner: *The Flying Dutchman*; *Tannhäuser*; *Meistersinger*.

Verdi: *Macbeth*; *The Force of Destiny*.

Richard Strauss: *Der Rosenkavalier*; *Elektra*; *Die Frau Ohne Schatten* (the Woman Without a Shadow); *Intermezzo*; and *Egyptian Helena*.

There was a time before the war when the Dresden Opera in some respects stood first artistically among all the lyric theaters of the world, but of course the war nullified temporarily nearly everything that had been built up musically in Germany through the centuries.

However, Busch set about the process of reconstruction ambitiously, patiently, and with indomitable energy, and now he is beginning to see his endeavors bear ripened and brilliant results.

Unless every present sign fails, under the Busch leadership and general direction the Dresden Opera shortly again will occupy the commanding position it once held in the world.

### A VOICE CURED

In the January 19 issue of the *MUSICAL COURIER* appeared an editorial of interest to vocal teachers and students, and, in fact, vocalists in general, and entitled *Tearing Voices to Pieces*. The final paragraph of this editorial reads as follows:

There is no doubt about it that people who tear a voice all to pieces, as this teacher expresses it, are in many cases good hearted, conscientious and honest, but unfortunately these qualities do not excuse ignorance, and ignorance is often found where one would least expect it. It is not only people who have never sung or people who have no education in singing who ruin voices. It is all sorts of people who simply do not know and cannot realize how delicate and easily injured the vocal organ is, and who may even occasionally be successful with unusually robust organs but who do a lot of harm nevertheless. The moral is: study with the successful teacher. The successful teacher who has turned out successful pupils has proved his claim to fame in the only way that is possible to prove it by producing results. If only young people would constantly bear this in mind there would be fewer ruined voices.

William A. C. Zerffi, vocal teacher, has had the courtesy to approve this editorial and has sent us and given us permission to use the letter which follows herewith:

Dear Mr. Zerffi:

In thanking you for having restored my daughter Florence's voice to a normal condition, I wish to add a few details which may contribute to the completeness of your records.

Florence began her vocal studies in 1925, the teacher who heard her voice assuring us that it possessed unusual possibilities. For some time it seemed as if these were to be realized; her voice improved greatly, becoming much more powerful and she sang in a way which astonished her friends. However, after she had been studying for about eighteen months, we noticed that her voice began to sound differently and it was remarked that she did not seem to be able to sing with as much ease as formerly. This condition gradually became worse and she had frequent attacks of hoarseness.

It was about this time that a friend of ours suggested that we consult you, with the result that we decided to place Florence in your care. Needless to say, it was a rather anxious time for us, for the trouble had extended to her speaking voice and she had great trouble in raising her voice above what was little more than a whisper. However, after some time had elapsed we noticed an improvement in her speaking voice, although, of course, she made no attempts to sing. Finally, however, her singing voice returned, and I feel that you accomplished a thorough and satisfactory cure.

Sincerely yours,

(Signed) H. R. SOMMER.

The letter speaks for itself and comment upon it is unnecessary.

### SCHUMANN-HEINK DAY IN KANSAS CITY

Sunday, March 11, was a banner day in Kansas City, the occasion being the farewell concert of Ernestine Schumann-Heink, who, according to Mayor Albert L. Beach, is "one of the foremost and best beloved citizens of the United States"—an opinion in which everybody concurs. By proclamation of the Mayor the day was made a public holiday and the beloved singer and exemplary patriot received a certificate of honorary life citizenship, the first of its kind ever granted by the city. The chapter of Disabled American Veterans of the World War which bears her name presented a resolution of regret at her retirement and of recognition of her many public services. The Chamber of Commerce tendered a bouquet of fifty-one flowers, each blossom representing one year of her long and remarkable career.

The selection by Mme. Schumann-Heink of Kansas City for the holding of her first master-class in the art of singing is deeply appreciated by the citizens and officials of that town, and they are telling

her so in no uncertain terms. All who have come in contact with this extraordinary artist and woman share the admiration and love for her that has been so feelingly and befittingly expressed by Kansas City, and America can, and does, glory in the fact that the close of a career marked by a ceaseless striving for all that is best in art and life finds Schumann-Heink one of her "foremost and best beloved citizens," and an avowed and enthusiastic champion of American thoughts and ideals.

### PASSING OF BOHEMIA

Where are the Bohemians of yesteryear, who lived in garrets, had no bank accounts, paid no bills, avoided the barber's shears, and considered life as made up of laughter to be encouraged and responsibilities to be avoided?

The Bohemians have passed out with other apparitions of the end of the nineteenth and the beginning of the twentieth centuries.

In the place of that merry crew we have a brigade of young painters, sculptors, poets, writers, musicians, whose endeavor it is to commercialize their talents as soon as possible because they believe that if they have no money they cannot be looked upon as being successful in their art.

Each era has its own atmosphere and ideals. The present generation sneers at "the good old days," and the typical Bohemians of other times.

But there are those persons with souls in which the grey does not match the grey on their temples, who sigh sadly when they think back, and who know in their hearts that the world of today does not realize what it lost when Bohemia was blotted out, that mythical place of which the poet sang "I'd rather die in Bohemia than live in any other land."

### OPERA STUDY ABROAD

Problems confronting American vocal students who desire to fit themselves to meet the requirements of an operatic career are rapidly assuming a new and less grave aspect. Our country is fast advancing in the number of opportunities it is able to offer students for development in operatic art. Our music schools and conservatories are devoting much attention to their opera departments at the present time, and new opera companies are periodically springing into existence, with an increasing scope of activity. However, we find many young singers still looking to Europe for their professional training, believing that in the older, established music centers of the continent they may gain experiences that are still difficult to achieve in this country, whose advent into the status of a musical nation has been comparatively recent.

European study for American students offers its own particular set of problems, however. Where to go? Under whose guidance? And with whom to study? These are the most immediate questions the aspiring young artist is compelled to answer. The matters of gaining stage technique, of acquiring repertoire, and of obtaining the best opportunities for early and practical experience must also all be carefully weighed.

A number of Los Angeles vocal students are having these perplexing difficulties solved for them by their teacher, Frederic Huttman, American dramatic tenor, who has taken them to Germany with him, that he may be able to assist them in gaining a European career at minimum cost, and to aid them in avoiding the pitfalls of the profession that ensnare many American pupils while studying abroad. Mr. Huttman is intimately acquainted with the musical situation in Europe, having been at one time principal tenor of the Royal Operas of Schwerin and Berlin.

Prior to sailing he made arrangements with German opera impresarios to place his pupils as soon as they have achieved a repertoire and shown the proper degree of proficiency. Hans Morschel, music director of Cologne and conductor of the Konzertverein, has been engaged as Kapellmeister for them, and they are also being supplied with coaches, a language teacher and a dramatic teacher in addition to Mr. Huttman's own services as vocal teacher and advisor. This summer Mr. Huttman is planning to give a course of six months' duration to advanced singers, and to secure auditions for the members of the class at the termination of the course.

Overheard recently at a London restaurant:

Said Clarence Lucas: "This food appears to be of good quality; but it lacks the fine touches of a Parisian dinner."

Replied the lady pianist: "As you music critics would say, the material is good, but the technique and interpretation are poor."



## I See That

Rudolph Reuter will hold a master class in piano and pedagogy in Los Angeles again this summer.

Yelly d'Aranyi will play a concerto dedicated to her by Vaughn Williams, in this country next season.

The Rochester Philharmonic Orchestra has been celebrating its fifth anniversary this season.

Maria Olszewska will appear in concert and opera in this country next season.

Brailowsky has had phenomenal success in Denmark.

Schumann-Heink was honored in Kansas City.

Dr. William C. Carl will direct a performance of Bach's Matthew Passion at the First Presbyterian Church, New York, on March 25.

Oscar Fried made his American debut as conductor of the New York Symphony at Carnegie Hall, New York, on March 16.

Fifteen hundred boys and girls have been entered in Chicago's piano playing tournament.

Louis Graveure says that his becoming a tenor is a development, not a change.

Jascha Heifetz gave two recitals for the members of the Pro-Arte Musical Society in Havana, Cuba.

Lisa Roma thinks that Ravel will soon be considered one of the greatest of song-composers.

The Swift & Company Male Chorus is offering a prize for the best choral setting of Sir Walter Scott's poem, *Harp of the North, Farewell*.

Rudolph Thomas, of the Cincinnati Conservatory of Music, will teach conducting at Columbia University, New York, this summer.

Robert Pollack will give a summer course at the San Francisco Conservatory.

Emerson Whithorne will leave for China in June to make a study of the music of that country.

The Tennessee Music Teachers' Association will hold music contests at the Tennessee State Teachers' Association Meeting, April 5, 6 and 7.

The Alpha chapter of Mu Phi Epsilon, women's national honorary music society, held a successful concert in Steinway Hall recently.

## Obituary

### THOMAS H. COLLINSON

EDINBURGH.—By the death of Thomas H. Collinson, Mus. Bac. F.R.C.O., Edinburgh has lost one of the most distinguished and best known of her musicians. Mr. Collinson was a native of Alnwick in Northumberland, and was a pupil of the late Dr. Armes, organist of Durham Cathedral and of the Rev. J. B. Dykes, the renowned hymn writer. He came to Edinburgh in 1878, at the age of twenty, to take up the post of organist in the newly erected St. Mary's Episcopal Cathedral there, and this post he held up to his death. He was also official organist to the university and for many years he was conductor of the Edinburgh Amateur Orchestral Society and of the Edinburgh Royal Choral Union. He was a composer of considerable eminence.

### SIR HERBERT BREWER

LONDON.—Sir Herbert Brewer, organist of Gloucester Cathedral and one of the conductors of the Three Choirs Festival, died in Gloucester on March 1. He was organist of the cathedral for twenty years and was one of the leading figures in English church music. He was born at Gloucester in 1865 and was musically a product of the Gloucester choir school and the Royal College of Music, where he won a scholarship. His first important appointment was to succeed Parratt as organist of St. Giles', Oxford; then he became organist of Bristol Cathedral, and finally of Gloucester Cathedral. The Three Choirs Festival owes its present prosperous condition largely to his efforts. He also conducted the Gloucester Orchestral Society and wrote a great deal of orchestral music of the lighter kind, also several sacred choral works which were produced at the Festival.

### PAGET BOWMAN

Paget Bowman, Advisory Director of the British National Opera Company, died in London on February 26, at the age of 53, as the result of injuries received in a motor accident. He had been addressing a meeting on behalf of the Imperial League of Opera, and in company with his wife was being driven by his daughter, when his car came into collision with another in a dense fog which had collected during the evening. Although he was removed to a hospital at once, his death followed from heart failure.

The deceased was a member of the Council of the Federation of Music Clubs. He was also associated with Lena Ashwell in many productions, and was a very prominent amateur actor. He became associated with the British National Opera Company soon after its institution. When it was faced with extinction he interested financiers and lovers of music in what was the only national opera left in the country, and as a result the company went on. Long before the Imperial League of Opera was launched Bowman placed his services at the disposal of Sir Thomas Beecham, and said in effect that the whole resources of the British National Opera Company should be devoted towards making Sir Thomas' greater scheme a success.

### VIRGILIO TALLI

MILAN.—The whole of musical Italy mourns the death of Virgilio Talli, which occurred here on Feb. 23. For over forty years his was a figure known to the opera-going public, loved and admired, respected by his associates, and revered by all who worked under him. Hundreds of prominent opera singers owe to him at least a part of their fame, for beyond his own strenuous work of acting and conducting he found time to teach, and fortunate was he who fell under the influence of Talli. He was born at Florence on August 1, 1857, and was educated at the Acognini College. His great joy was to recite in the Phylodramatic Society in the Rinnocini Palace. His early renown really com-

George B. Nevin says "There is only one thing worse than a poor tune, and that is playing variations on a good one."

The Royal Opera House in Rome opened with a formal dress rehearsal of Boito's *Nerone* before a distinguished audience which included Mussolini.

Myrna Sharlow achieved a sensational success in Oakland, Cal., with the Chicago Civic Opera on tour.

Alfred Blumen was enthusiastically received at his recitals in London.

Havana gave Colonel Lindbergh a musical sendoff.

Reinold Werrenrath will give a recital at Carnegie Hall on March 25.

Richard Strauss is appearing as guest conductor at La Scala, Milan, this month.

Karl Kreuger will continue as conductor of the Seattle, Wash., Symphony Orchestra.

Monte Carlo heard its first performance of *Der Meistersinger* recently.

Wilhelm Bachaus was acclaimed in Rome.

Frantz Proschowski further discusses the art of singing in this issue of the MUSICAL COURIER.

The Cherniavskys gave thirty concerts in New Zealand.

Vienna intends to erect a statue to Gustave Mahler.

A new sonata for violin and piano written by a young American musician, Lyell Barbour, was performed successfully in London.

Paderewski will give a recital at Carnegie Hall, New York, on March 24.

Kodaly has added several extra numbers to his Hary Jonas.

Sir Thomas Beecham, on his return to England, says that he was misquoted in America regarding his criticism of British music circles.

Szigeti's playing of the Brahms violin concerto was met with the enthusiastic approval of the London musical public.

Katherine Bacon will give a series of four all-Schubert recitals at Town Hall, New York.

Carmela Ponselle will sing Amneris in *Aida* with the Philadelphia Grand Opera Company in Philadelphia on April 12.

Pavel Ludikar and Wassili Leps are now under the management of Emilie L. Sarter.

Lester Donahue has sailed for Europe and will play in Germany, Austria, France and Italy, the piano invented by John Hays Hammond, Jr.

menced when at the age of twenty-one he joined a party which toured Latin America. In 1889 he was associated with Pietroboni as principal comedian; in the company was Ida Carloni, who afterwards became his wife. They had but one child, a son, Enrico, who died in 1919 as a result of the war.

This was a blow which weighted the last years of Talli with sorrow, and was largely responsible for his failing health. Born in the theater, he died in the theater; and under the delusion that he was directing some scene his last words were "To work, boys, to work . . . at which act are we? No, no, like that it doesn't go, it doesn't go . . . it is finished?"

The funeral which took place on Sunday, February 26, was attended by thousands of people anxious to pay a last tribute to the deceased.

C. D'If.

### MARY FIDELIA BURT

Mary Fidelia Burt, a graduate of the Galin-Paris-Cheve of Paris, passed away at her home in New York on March 12 following an illness of one week. Miss Burt, who is said to have originated a modern method of sight singing, was a member of the faculty of the Metropolitan College of Music.

## American Woman Organist Earns Distinction in Liverpool

LIVERPOOL.—One of the most successful of the several guest-organists that have been heard on the great Willis instrument in the Cathedral here during the last few weeks was Helen Hogan of the Central Congregational Church, Providence, R. I., who has thus created a precedent in favor of her sex. Her treatment of the St. Ann Prelude and Fugue was in every respect admirable, and it is not too much to say that a finer rendering of that classic has not been heard here since the death of William T. Best. Other recitalists included S. H. Weale (Stoke-on-Trent), Ernest Bullock (Westminster Abbey), Harold E. Darke (St. Michael's, Cornhill, London), Ambrose Porter (Lichfield Cathedral), E. T. Cooke (Southwark Cathedral) and H. Goss Custard (incumbent organist and choirmaster of the Cathedral) but none showed more ability than the American lady.

### OPERA WITH PIANO ACCOMPANIMENT

The Liverpool Repertory Opera people recently produced two widely differentiated specimens in Napier Miles' one-act opera, *Markheim*, and John Blow's masque, *Venus and Adonis*. But the substitution of a two-piano accompaniment for the original orchestration rather discounted the result.

Evidence of the enterprise of the local committee of the British Music Society took the form of a concert of contemporary music at which Arnold Bax's *Elegiac Trio* for harp, violin and viola, as well as a sonata from the same pen for harp and viola were favorably received. Debussy's *trio-sonata* was also accorded a hearing, and Eleanor Toye contributed vocal works by Ireland, Delius and Bliss.

The fourth Celebrity Concert introduced Johann Strauss III with a small orchestra. He gave a selection from his famous grandfather's voluminous output but his efforts failed to inspire the players with that irresistible élan which is essential to an effective performance of these pieces. At a subsequent concert we had a piano recital from Ignaz Friedman.

### ELGAR AND DELIUS AT PHILHARMONIC

At the penultimate concert of the eighty-ninth season of the Philharmonic Society Sir Henry Wood introduced two works of British origin, viz. Elgar's symphonic study founded on Shakespeare's *Falstaff*, and Delius' *Sea Drift*. The first named has not been heard here for several years so that its revival was in the nature of a novelty. In this long and elaborate disquisition on the contradictory qualities of the fat knight Elgar demands quantity as well as quality for his orchestral medium.

Delius, in his handling of Whitman's wistful poem, has

## News Flashes

### Shavitch to Conduct Detroit Symphony

Vladimir Shavitch has been invited to appear as guest conductor of the Detroit Symphony Orchestra and will conduct the next pair of concerts, March 29 and 30. He will sail for Europe April 4, on the *Berengaria* and begin his Russian tour in Moscow the middle of April.

### Della Samoiloff Scores in Rome

Della Samoiloff, American dramatic soprano, who made such a splendid impression with the Chicago Civic Opera this winter, made her debut with Ottavio Scotto's company in Rome, Italy, on March 18, singing the title role in *Aida*. She scored a brilliant success according to cable reports. Miss Samoiloff is an artist-pupil of Emilio Roxas, well known New York teacher.

### Wallenstein to Teach at Chicago Musical College Summer School

The Chicago Musical College announces that Alfred Wallenstein will remain in Chicago during the summer months to hold a master class in cello at that institution. Wallenstein, who is the principal cellist of the Chicago Symphony Orchestra, also will play with the Ravinia Orchestra this summer.

RENE DEVRIES.

### Cherniavskys Conclude New Zealand Tour

A cable received from Wellington, New Zealand, states that the Cherniavskys finished their series of thirty concerts throughout New Zealand, where capacity houses were the rule. They gave their first seasonal concert in Sydney, Australia, on March 17, and July will find them touring South Africa. They will play throughout England in October.

### Krueger to Continue as Seattle Symphony Conductor

A telegram received from W. J. Douglas, business manager of the Seattle Symphony Orchestra, states that "Karl Krueger will continue as conductor of the Seattle Symphony Orchestra for a period of years. His great work in Seattle was given proper recognition when the orchestra was put upon a permanent basis last week. The board of trustees of fifty men, headed by James D. Hoge, president, made plans on a three year basis."

### Myrna Sharlow Achieves "Sensational Success" in California

A wire to the MUSICAL COURIER from Oakland, Cal., states that Myrna Sharlow replaced Claudia Muzio in *Aida* at the Chicago Civic Opera Company's opening performance at Oakland, Cal., with "sensational success. The Post Enquirer says 'an individual success was scored by her.' Miss Sharlow made her first appearance with the company as Santuzza at Los Angeles on March 9, when the Herald of that city said of her, 'Her characterization was new and very extraordinary, dramatically and vocally.'"

### Graveure Opera Debut in Germany

According to cable advices from the city of Hagen, Germany, received by F. C. Coppicus, Louis Graveure, the well known concert singer who recently made his debut in New York as a tenor, appeared in Hagen for the first time on the operatic stage, singing the tenor roles in *Pagliacci* and *Carmen* with sensational success. He received twenty-nine curtain calls, and has been engaged for an operatic tour of fourteen German cities.

S. F.

A later cable despatch from Hagen records the tremendous success scored by Mr. Graveure and Eleanor Painter in *Carmen* and *Pagliacci* and states that both artists have been engaged for appearances in twenty-five other cities.

woven a choral web of uncommon skill and charm, and provided it with an equally interesting instrumental support. The story is emphasized in the course of an exacting and protracted baritone solo, which was declaimed by Roy Henderson with sustained power and clear intonation.

W. J. BOWDEN

## PHILADELPHIA CIVIC OPERA COMPANY GIVES DOUBLE BILL

Korngold's *Der Ring des Polykrates* and Leoncavallo's  
*Pagliacci* Given Before Enthusiastic Audience

The Philadelphia Civic Opera Company presented two operas on March 15 at the Metropolitan Opera House, Philadelphia. The first was *Der Ring des Polykrates* by Korngold, which was given its American premiere last season by this company. The parts were taken by the same artists who appeared at the first performance, with one exception.

Irene Williams, as Laura (the loved and loving wife) was well cast. She was in excellent voice, and halted the performance with her aria in the fourth scene. Her acting was splendid, as she brought out the humor of the part. Judson House, as Wilhelm, did some very good work. His voice is smooth and beautiful, while his acting is convincing.

Reinhold Schmidt, as Vogel, strengthened the flattering opinion gained of his abilities, as displayed in nine previous operas this season. Scene five between Mr. House and Mr. Schmidt was remarkable both vocally and dramatically. Hilda

Burke, who made her operatic debut in *Orpheus* a few weeks ago with success, added to her laurels in her portrayal of the role of Lieschen in this opera. Her voice is clear and true and her manner charming; she also exhibits marked dramatic ability. Albert Mahler as Florian was also pleasing both in his singing and acting.

The second opera was *Il Pagliacci*, which received one of the finest interpretations ever heard or seen in this city. Helen Stanley, the versatile artist, who has appeared with this company in numerous operas this season (and in former seasons) always with the greatest success, sang the role of Nedda. It is difficult to see how it could have been better done. Her singing of the Bird Song in the second scene met with exceptional applause, and her scene with Silvio was splendid.

Paul Althouse as Canio also seemed to reach a pinnacle of fine performances. The famous Lament at the close of the first act was beautifully done and necessitated his taking several curtain calls alone. Ivan Ivantsoff scored a triumph as Tonio in the well-known Prologue. The applause was vociferous. His entire portrayal of the role, however, met with the enthusiastic approval of the audience.

Nelson Eddy took the part of Silvio as well as he has the other numerous roles in which he has appeared. At the close of the opera all of the principals except Eddy appeared before the curtain several times, and when Mr. Eddy did appear, it was quite evident what the audience had been waiting for, as the applause increased very noticeably. Mr. Eddy's excellent work with the Civic Company more than merits his popularity.

The chorus did some of its best work in this opera and was rewarded with spontaneous applause.

Alexander Smallens, conductor, duplicated the success which he has scored on former occasions. M. M. C.

### Edward Collins for Chicago Musical College Summer Class

Edward Collins again will hold a master class in piano during the Summer Master School at the Chicago Musical College, June 25 to August 4.

Mr. Collins has made a big reputation for himself not only as a pedagogue, but also as a pianist and composer. His works for piano have been widely played and those for orchestra are regarded by conductors of the leading symphonic



EDWARD COLLINS

organizations, as important contributions to American music. Mr. Collins' orchestral composition have won several prizes, awarded by various musical festival organizations, notably at Evanston, (North Shore Festival Association). His *Mardi Gras* was performed at a regular concert by the Chicago Symphony Orchestra, under the direction of Frederick Stock.

Mr. Collins was awarded the honorary degree of Doctor of Music by the Chicago Musical College at the regular commencement exercises in June of 1927.

### New York Club Gives Delightful Program

A delightful program was presented at the eightieth birthday dinner of the Phi Delta Theta Club of New York, at the Fraternity Clubs Building, on March 15. The principal musical feature was the first appearance in New York in several years of Rosa de Granada, Spanish lyric soprano, who has but recently returned from successes abroad. Miss de Granada, only a few years ago was a star on Broadway, appearing in Hammerstein and Shubert productions. She went abroad to continue her vocal studies and this was her first appearance since her return. Miss de Granada is attractive to look upon and in her varied and beautiful costumes presents a fascinating picture. She has a strong voice of beautiful quality, clear, flexible and expressive, and her interpretations are vested with genuine feeling and artistic taste. Miss de Granada puts her whole soul into her singing, and her thorough knowledge of the stage gives her the added power of impressing her hearers to the full. Miss de Granada should receive a very hearty welcome from her American public.

Frederick Millar, baritone, pleased exceedingly with a group of songs which displayed his big, sonorous voice to advantage. Mildred Holliday, dancer, scored a veritable triumph with her terpsichorean numbers. J. Cesar was the pianist, and an orchestra furnished the accompaniments and the dinner music.



PADEREWSKI

returns to New York after a tour of forty concerts. He will give his only New York recital of the season in Carnegie Hall, March 24. He is shown leaving his private car, "The Superb," which is his home while on tour, and which will later take him to the coast.

### Ellen Ballon Gives Charming Recital

TORONTO, CAN.—Ellen Ballon, of whom much has been said previous to her appearance here, came and thoroughly delighted her audience. Though she has not the big style of Elly Ney or Guiomar Novaes, nevertheless, if there is such a thing as a class just outside of that charmed circle, Ellen Ballon could enter with honors, for her work is most artistic and beautifully done, with facility.

Her first group, which was composed of a Pastoral and Capriccio of Scarlatti and a Sonata by Schumann, showed her as a fine, scholarly, musician, with an excellent sense of rhythm and proportion.

The second group, principally Chopin, gave the artist an opportunity to display another side of her art, and her interpretation of the composer was most poetical. It proved beyond a doubt that Ellen Ballon is to be seriously considered when mention is made of the best pianists in Canada.

Her last group was most interesting. She has a beautiful technic, and consequently plays the moderns gorgeously. The Toccata of Jonas was simply dazzling. Daquin's Le Coucou was cleverly interpreted and her playing of the Liszt Tarantella left nothing to be desired from a technical standpoint. She is a magnificent performer and deserving of much success. R. S.

### Rio Pupil in New York Recital

Leroy Collins, artist pupil of Anita Rio, appeared in recital in New York recently and, judging by the excellent press notices, scored a success. According to the Morning Telegram, Mr. Collins possesses a voice of very pleasing quality, which is well under control, smooth and very resonant. The critic of the Evening World declared that he revealed an ingratiating tenor voice, and it was the opinion of the Herald Tribune that his voice is tuneful and romantic in type and that his interpretations show imagination and sensibility. To quote the New York American, "Mr. Collins has a commendable grasp of the essentials of interpretation and the ability to transfer the meaning of music and words to his auditors. Whether he sang tender ballads by early English writers, the romantic Che Gelida Manina from the first act of Boheme, or lusty songs from the Emerald Isle, he gave a charming account of vocal efficiency."

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## ADA SARI

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on March 5

### Press Comments:

Mme. Sari's voice is a true coloratura of fine texture and color, sufficient volume, wide range and unusual flexibility. She executes fioratura passages with fidelity to the pitch and good intonation and without sacrifice of good taste or the architectural integrity of the musical phrase.—*New York Times*.

Mme. Sari proved to be an attractive singer in many respects. She had a pleasing platform manner and she disclosed a lovely voice of good power and range with much charming facility in the delivery of her music. On the whole she is an interesting and accomplished singer.—*New York Sun*.

Mme. Sari gave an impression of skill, experience and interpretive ability. There was fluency and animation in her singing. The singer seemed in general to know what she was about and to be able to use her vocal assets to their fullest extent.—*New York Herald Tribune*.

Her interpretations convinced the listener that she possesses a confidence that comes with experience, and vocal talent of considerable attractiveness.—*New York American*.

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## A Modernistic Romance

The Story of a Quarrel About the Schoenberg Quartet as Played by the Flonzaleys

BY ONE WHO "LISTENED IN"

The reassuring part about this little romance, lifted bodily from the prosaic subscription files of a concert manager's office, is that despite the gloom of its D minor beginning, it ends happily on a perfect cadence in a New York flat.

The events that lead up to this happy ending had their genesis in the concert given by the famous Flonzaley Quartet in January, 1914, when the members of this dauntless band introduced to the tender eardrums of their New York subscribers the Schoenberg Quartet in D minor.

In the audience that evening were two beating hearts that belonged respectively to Adalbert D— and Ernestine Q—. Up to that fatal evening, they had beat as one in the most lovable harmonic accord, for in a day not far distant the lovely Ernestine was to become Mrs. D—. Both were musicians of the intensive sort, their mutual admiration having been cemented by their ecstatic ravings over the masses of Palestrina.

But alas, they had not counted with the ultra gentleman in far-away Vienna and his quartet in D minor!

From the opening measures Adalbert sat frankly enthralled. During the long poetic soliloquy of the cello, he could not refrain from seeking his Ernestine's hand, hidden in the gloom of her muff—they wore muffs in those days—and breathing soulfully, "Isn't it wonderful?" But instead of receiving the expected answering pressure, Adalbert was stunned to feel the little hand withdraw.

"Dearest, what is the matter?" he whispered. An unpromising silence met his entreaty.

Moreover, as the music progressed, Ernestine moved her left shoulder from all visible contact with its masculine counterpart and leaned aggressively to the right, retaining this unpromising position for the rest of the evening.

At last, after fifty minutes of Schoenberg and the augmented coolness of his affianced, poor Adalbert was granted the hubbub of the dispersing audience to beseech an explanation.

Her cold blue eyes froze him to the marrow.

"You admire this stuff?" she almost hissed.

"But, darling, don't you? Why, its contrapuntal development is simply marvelous. And did you notice the melodic motion of the four instruments individually? They never once 'filled in' the harmony. The man's music is simply flawless, impeccable, the most consequential music since Beethoven. In fact, sometimes I think Beethoven . . ."

"That will do, Adalbert, I can find my way home alone."

And Ernestine, turning on her heel, left her admirer to stumble blindly in pursuit of his wrathful goddess, much to the annoyance of those slow-moving bodies who resented the rough treatment dealt their toes by the impetuous youth.

But obviously Adalbert pleaded to no purpose, for at the third concert of the Flonzaley series, in March, Adalbert sat alone. Ernestine had seen to it that the yawning abyss of two aisles should henceforth separate them.

We now pass over thirteen years—weary years of gnawing regret to both Adalbert and Ernestine, were the truth known. But a stubborn pride still holds them captive.

Many changes have taken place in the world meanwhile. Prohibition has left its indelible mark on the American race as a whole, and they are now prepared to swallow anything from sarsaparilla to Schoenberg. In fact, Schoenberg is a bleating white lamb today, amidst the blah-blah of such black sheep as Antheil, Eric Satie, et al.

The Flonzaleys are still giving their annual series in New

York, but no longer in Aeolian Hall. The march of commercial progress has usurped that classic platform, and the Flonzaleys have betaken themselves to the Town Hall.

All of which has meant an entire overthrowing of the old seating arrangement, and the placing of subscribers according to the exigencies of the new seating plan.

In this process of seat adjustment, old subscribers have been torn from their moorings and friends separated by the entire breadth of the hall. Only the integrity of the family was respected. As a consequence, on the opening night of the season 1927-28, Flonzaley devotees found themselves rubbing strange elbows to the right and left.

And thus it happened by the strangest trick of fate, that Ernestine and Adalbert found themselves seated side by side that evening.

The sympathetic reader may well imagine the inner turmoil of these two souls. To meet after five thousand, one hundred and thirteen days by actual count, including three leap years!

Through the entire Mozart Quartet both tumultuously beating hearts kept a calm facial exposure, but as the concert progressed and under the spell of the lovely Dohnanyi Quartet in D flat major, Ernestine's left shoulder shaded perilously near to Adalbert's manly Tuxedo. It was, however, during the exquisite Molto Adagio that Adalbert, throwing discretion to the winds, covered Ernestine's slim white fingers with his own virile hand-clasp.

Shyly as a thirty-odd year old can glance, Ernestine's blue eyes sought the burning orbs of Adalbert. Beneath their insistence her own lowered, and to his whisper—right in the midst of an especially poignant phrase, she blushed a faint "Yes."

"And you know, Adalbert,"—it was Ernestine speaking as she adjusted the electric toaster and the coffee percolator, in keeping with her position as legitimate spouse of Adalbert D—"I have since found that the Schoenberg Quartet shows an amazing mastery of technic. I do not refer to the purely instrumental effect such as the use of the mute or the—"

But as long as Adalbert likes it and they both agree on Schoenberg, let us leave them there.

### Another Interesting Novelty for Bamman Office

Catharine A. Bamman, who has always specialized in high class concert novelties for which she has built up an ever widening clientele, owing to the care and discernment with which she picks them, has added another novelty number to her list for 1928-29. This consists of the delightfully produced and superbly costumed programs of Patricia Mac-



PATRICIA MACDONALD

donald, known as "Songs of the Danube and the Vistula."

Miss Macdonald, who comes from a New York family of artistic distinction, has probably trodden the most remote highways of Europe to collect her songs and their completely authentic investiture. Her's is a concert of color, musically and in its choreography, for spun all through it are the little touches of enactment which make her characters live, be it a Polish patrician or a Hungarian hoyden.

"As for the costumes," says Miss Bamman, "I certainly have handled more costume programs than any two offices in New York, but I declare I have never before seen anything so exceptional as this remarkable collection. It is beyond a doubt a real museum collection, I know at the clubs where Miss Macdonald will sing, the ladies will all want to give her a very close 'once over' after the concert."

### Donahue to Play Hammond Piano All Over Europe

Lester Donahue sailed for Europe last week on the Albert Ballin with John Hays Hammond, Jr., for the purpose of introducing "The Piano of the Twentieth Century," of which Mr. Hammond is the inventor. It was Mr. Donahue who introduced this piano to the American public and not only gave recitals on it but also had twelve orchestra appearances. The first European concert is to be given in Hamburg on April 4. Later Mr. Donahue will play in Berlin in the Beethoven Saal, where he made his debut in 1913. The concert is to be given on Friday, April 13, which is also Mr. Hammond's birthday, so the omens are all exceptionally good. Mr. Donahue then plays in Leipsic, Dresden, Munich and Vienna, and from there goes to Rome and Paris, and perhaps to London. Mr. Donahue is playing a new instrument which is a distinct improvement upon the one introduced by him and Mr. Hammond several years ago.

### Lindborg's Music Festival

Lindborg's forty-seventh annual music festival will open Palm Sunday with a recital by Kathryn Meisle, of the Chicago Civic Opera. Francis Macmillen will play a re-

cital Good Friday and Mary Lewis sings Easter Sunday. The Bethany Oratorio Society will give three performances of Handel's Messiah. There will also be a number of Bethany College faculty recitals and the Mid-West Music Contests will be well represented by several states. O. L.

### Arbos Talks of Spanish Music

Enrique Fernandez Arbos, one of the conductors of the New York Symphony, received the representatives of the press on March 12, speaking chiefly of the music of Spain and of his coming programs here.

Mr. Arbos was in New York in 1903 and 1904 in the role of violinist and as concertmaster of the Boston Symphony Orchestra under Wilhelm Gericke. Since then he has been for twenty-four years conductor of the Madrid Symphony Orchestra, and is spreading the love for orchestral music throughout Spain by taking his orchestra on extensive tours through the country every spring, giving as many as seventy-five concerts and visiting even communities so primitive that they still use oil lamps for their lighting.

The Spanish taste appears curious to Mr. Arbos. Tschai-kovsky, he says, does not appeal, but one of the biggest successes has proved to be Bach. The first time he gave the Brandenburg concerto in G in a small town in Spain two movements had to be repeated. Spain now has five symphony orchestras, two in Madrid and one each in Barcelona, Bilbao and Seville. The Madrid Orchestra, which Mr. Arbos conducts, gives from twenty-five to thirty concerts in Madrid, starting at the unusual hour of six and ending before the late dinner hour customary in the Spanish capital. Spain, says Mr. Arbos, has its own jazz, which is not as good as jazz here. In his first New York program, March 22, Mr. Arbos will conduct a sinfonietta by a young modernist, Ernesto Halfter Escriche; two numbers from Albeniz' Iberia, and de Falla's El Amor Brujo. At the concert of March 30, The Vigil of Arms of Don Quixote by Oscar Espla will be played.

### Coast Tour for Melius

Luella Melius has been engaged by L. E. Behymer, of Los Angeles, Calif., Selby C. Oppenheimer, of San Francisco, Calif., and Steers & Coman, of Portland, Ore., for a concert tour of the Pacific Coast, commencing January 1 next. The soprano will appear in concerts in the states of California, Nevada, Arizona, New Mexico, Washington, Oregon, Utah, Montana, and Idaho. British Columbia

and part of Texas will also be included in the artist's itinerary.

### Corona as Tosca

It was neither patriotism nor a desire to aid an American artist that induced Gatti-Casazza to cast Leonora Corona in the role of Tosca in last week's performance of the great Puccini opera at the Metropolitan. Such impulses must be banished from his mind when he sets together the casts that are to give Metropolitan patrons their opera if the Metropolitan is to live up to the standard he has set for it. Corona was given the role because of her ability to fill it, and Mr. Gatti's well known and recognized keen judgment in the matter of picking winners was once more confirmed by the result.

### Annie Louise David's Appearances

On March 20, Annie Louise David, harpist, appeared as soloist with the Paterson, N. J., Choral Society. On March 31, she will play in Staten Island. Easter Sunday Miss David plays at the morning service with Louis Dressler, organist, and in the evening at the Lafayette Presbyterian Church with Dr. John Hyatt Brewer. March 12 Miss David gave a reception to Phillida Ashley, Aileen Fealy and Eva Graniger Atkinson, all of San Francisco.

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## Music and the Movies

### Tenderloin

Following Al Jolson in *The Jazz Singer* at the Warner Theater, where the comedian's first film ran for more than twenty-five weeks, Warner Brothers presented Dolores Costello in *Tenderloin*, with the Vitaphone introduced in several parts of the film. This proved interesting, and on the other hand also amusing. The audience tittered several times when the leading actors of the film story came out with more or less foolish remarks, but the experiment was worth while and should have a future. Whether or not talking pictures will detract from the glamor of a film favorite is another story.

While on the subject of the Vitaphone, one must say that the duet from the Pearl Fishers done by Gigli and de Luca was excellent, both from the artistic standpoint and in beauty of tonal quality. The volume of the instrument was, for us, properly regulated and literally gave the effect of a scene right on the Metropolitan stage. Both Gigli and de Luca screened well, acted naturally, and their voices sounded better than any of the other recordings they have made for Vitaphone. We must add that since hearing the first recordings by Vitaphone, even those of Gigli, the work has improved one hundred percent. The invention of the Vitaphone is but eighteen months' old—still in its pioneer days; but this improvement in so short a time predicts a brilliant future for Vitaphone. Already it has caught hold of movie fans all over the country, and when one considers that towns far removed which never have an opportunity of hearing the best in opera, concert and the legitimate stage, can not only have their recordings but can see them performing on the screen, in their own little community theater, this achievement is manifold. Symphonies, too, under famous conductors, need no longer remain a mystery with Vitaphone. An appreciation of the best in music and enlightenment on the art of music is bound to result.

The program on March 14 opened with the Vitaphone Orchestra, under Herman Heller, playing (and might well) an overture from *Orpheus*; the old favorite, Adele Rowland, charmed in some well chosen songs, her personality being a dominant feature of her offering; a Spanish orchestra added interest, and there was, for pep, Abe Lyman and his orchestra, a good one!

The picture itself is one of the best we have seen in a long time, well directed and well acted by a capable cast headed by the lovely Dolores Costello and Conrad Nagel.

### 55th Street Playhouse

The UFA craze that has swept this country since the introduction of the *Last Laugh*, *Variety*, *Metropolis*, etc., is likely to receive a severe jolt when Vanina, shown this week at the little art theater on Fifty-fifth street, The 55th Street Playhouse, becomes more widely known. This, as the scenario writer, Karl Mayer, expresses it, is a "ballad in motion"—and is in effect a simple mediaeval love story told in a grossly exaggerated tempo. There are no trick photographic effects, but there is even a larger proportion than usual of unrelieved ugliness and senseless brutality. Mr. Mayer does not believe in happy endings, and of late his heroines and heroes are becoming morbid in their ways of achieving self-destruction. Vanina should be popular on rainy afternoons. The week's offering, however, is more than redeemed by a showing of the complete Art Young Alaskan Adventure Film. No better entertainment could be offered for those who are interested in what lies "on the other side of the hill."

### Mark Strand

It is seldom that New York movie lovers have an opportunity to see a picture in which there are five fine stars. Such is the case in the film playing at the Strand this week, starring Richard Barthelmess in the picture version of Willard Mack's stage success *The Noose*.

Alice Joyce, who seems to gain in attractiveness as the years roll by, does a wonderful piece of acting. Miss Joyce in fact looks so youthful that it is surprising she is not being cast these days in younger parts. Lina Basquette is a lovely chorus girl sweetheart, Montagu Love, an old favorite, is excellent as a gangster, and Robert Haines is true to life as the Governor. The story of the young gangster who kills his leader because "he was no good" and escapes hanging by an odd twist of fate, is interesting and human—a rare film in these days of screen mush.

Barthelmess certainly has a following. The Strand is experiencing an unprecedented rush of business this week, but fortunately those who stand in line to see this screen favorite are being well repaid for their efforts. *The Noose* is just about Barthelmess' best picture and those who help him get the story over constitute about the best supporting cast seen in a good many days.

Alois Reiser conducts the Mark Strand Symphony Orchestra in excerpts from Eileen in honor of St. Patrick. The Four Aristocrats, Victor and Columbia recording artists, entertain pleasantly with a program of songs and instrumental syncopation featuring Eddie Lewis and his steel guitar. Inklings, by Fleischer, and a ballet, complete the bill.

### Capitol

A colorful and spectacular musical program surrounds the feature picture at the Capitol this week. As the scene is laid in Arabia, the performance is marked by Oriental splendor insofar as costumes and scenery are concerned.

### CONCERT ANNOUNCEMENTS

STEINWAY HALL, FRIDAY EVENING  
March 30 at 8:30 o'clock

**Mme. Crozier OZMUN**  
SOPRANO

Recital Management Arthur Judson, 113 West 57th St., N. Y.

There are selections by the Capitolians under the direction of Walt Roesner. Rita Owen does some clever eccentric dancing, and Johnson and Hewitt, also score with their novelty dancing. Roy Smeck displays his skill as a "wizard of the strings," especially in double picking on the banjo, which gives the effect of two banjos playing at once. At the performance reviewed Rosemary was given an ovation for her singing of the *Shadow Song* from *Dinorah*. The beauty of her clear coloratura soprano voice, true to pitch, is enhanced by a lovely personality and charming stage presence. A group of Albertina Rasch Dancers also contribute their share toward making Araby an entertaining offering.

The Capitol Orchestra is featured in *An Irish Rhapsody*, an appropriate number for this particular season.

The feature picture is *Bringing Up Father* and contains many a good laugh for those who enjoy this type of entertainment. The Capitol Magazine is as usual interesting. An organ solo by Henry B. Murtagh concludes the program.

### Paramount

An unusually delightful entertainment is offered this week at The Paramount. The program begins with *A Bit o' Erin*, the orchestra playing Irish airs with snap under conductor Dumont. A seven-minute organ solo by Jesse Crawford entertains, despite the continual chromatic slides between melody-notes; it is all right in modern popular tunes, but out of place in Schubert's *Ave Maria*. See-Saw, by John Murray Anderson, contains these items: *The Foster Girls*, *Wainwright Sisters*, *Max and His Five Dogs*, *A Dream Fantasy*, with Griffin and Rosette, Joe Jackson (A-I pantomimist with the horrible tramp-suit), and *Boquet of Roses*, all with the synchronized, appropriate music, under general musical director Finston. The Garden of Eden offers Corinne Griffith, Charles Ray and Edward Martindel in the picture, which, after all, is what most people go to the movies to see.

### Roxy's

The response to the Anniversary Week program at the Roxy was so great that S. L. Rothafel held the show over this week, and thus gave the thousands who were turned away an opportunity of seeing one of the most elaborate productions ever given in a motion picture theater.

### Notes

Paul Whiteman and his orchestra return to Paramount on March 31 for three weeks with a new show weekly.

The Legion of the Condemned has opened at the Rivoli in *The Gaucho*.

Roxy was presented with a silver plaque for the best achievement in the motion picture world in 1927 by his organization at a dinner at the Plaza. JOSEPHINE VILA.

### Daisy Elgin Has Bright Future

Daisy Elgin, one of the most promising of the younger sopranos, is a pupil of Charlotte Maconda. A petite, dark haired girl of twenty, she has already met with unusual



DAISY ELGIN

success, singing as assistant artist to such celebrated singers as Beniamino Gigli and Giuseppe de Luca, both of the Metropolitan Opera Company.

The critics have spoken of the limpid beauty of tone and the sympathetic quality of her interpretations. Though still a young artist, Miss Elgin can easily boast of an extensive repertory in French, English and German songs, as well as the lyric soprano roles of the standard operas.

When Miss Elgin assisted Mr. Gigli at his Waterbury, Conn., concert in January, the reviewer of the Republican commented: "While Miss Elgin's voice is young, it is decidedly sweet, and no coloratura, not even Galli-Curci herself, sings with more precision and less tendency to run off the key. Miss Elgin was greeted enthusiastically, she and Gigli receiving floral tributes as well as thunderous applause."

Said the Democrat: "Miss Elgin has the rare quality of voice that makes for a successful artist in coloratura work." The opinion of the American was: "Her voice is very sweet in tone, and flexible, as well as true to the key—something which is not always characteristic of this particular type, and the applause which she received showed that she succeeded in pleasing her audience."

### AMUSEMENTS

MARK STRAND BROADWAY AT 47th STREET  
**RICHARD BARTHELMESS**  
in "**THE NOOSE**"  
A First National Picture  
MARK STRAND SYMPHONY ORCHESTRA  
ALOIS REISER, Conductor



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(Roxy)  
Beg. Sat. March 24  
**AL JOLSON**  
in "**THE JAZZ SINGER**"  
A Warner Bros. Production

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ERNO RAPEE, Conductor

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Warner Bros. Vitaphone  
Talking Picture

### "TENDERLOIN"

with  
Conrad Nagel  
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Prior to that she sang in New London with Mr. De Luca, also creating a splendid impression. The Evening Day of that city said: "Miss Elgin has a beautiful voice, exquisite in the upper register when the tone is easily produced and no attempt is made for volume. Last night she was making her debut and her singing gave genuine pleasure." Said the New London Globe: "Miss Elgin was heard in numbers that gave evidence of her wonderful voice and her complete control of it." The Connecticut College News of New London wrote that "Miss Elgin then presented the famous aria, *Ombra Leggera*, Meyerbeer. Her interpretation of this was so pleasing that she was called back for two encores."

### Twenty-second Week at the Metropolitan

L'Amore dei Tre Re, last time this season, will open the final week but two of the Metropolitan Opera Season on next Monday evening with Bori, Parisette, Bonetti, Flexer, Johnson, Tibbett, Pinza, Bada, Paltrinieri, and Serafin conducting. Other operas will be: *La Rondine*, Wednesday evening, with Bori, Fleischer, Alcock, Flexer, Ryan, Parisette, Falco, Wells, Gigli, Tokatyan, Ludikar, Picco, Wolfe and Paltrinieri, and *Bellezza* conducting; *Tristan und Isolde* (last of the Wagner Cycle), Thursday afternoon, with Kappel, Branzell, Kirchhoff, Whitehill, Bohnen, Meader, Bloch, D'Angelo, Gabor, and Bodanzky conducting; *Boris Godunoff*, Thursday evening, with Chaliapin, Dalossy, Gordon, Bourskaya, Wakefield, Parisette, Chamlee, Rothier, Bada, Tedesco, Paltrinieri, Picco, D'Angelo, Reschilian, Cehanovsky, Ananian, and *Bellezza* conducting; *Andrea Chenier* (last time), Friday evening, with Easton, Alcock, Howard, Falco, Gigli, DeLuca, Ludikar, Tedesco, Bada, Picco, Reschilian, Cehanovsky, Gabor, Malatesta, Ananian, and Serafin conducting; *Fidelio* (last time), Saturday afternoon, with Kappel, Fleischer, Laubenthal, Whitehill, Bohnen, Schutendorfer, Meader, Altglass, Gabor, and Bodanzky conducting; *Tosca*, Saturday night, with Easton, Flexer, Jagel, Scotti, Malatesta, Bada, D'Angelo, Picco, Reschilian, and *Bellezza* conducting; *Faust* will be given on Saturday evening, March 31, at the Brooklyn Academy of Music with Mario, Dalossy, Wakefield, Tokatyan, Chaliapin, DeLuca, Wolfe, and Hasselmans conducting.

### Busch Announces Novelties and Festival

Fritz Busch, who made such a notable success as guest conductor of the New York Symphony Orchestra during the first half of this season, is now preparing the first German performance of Verdi's *Macbeth*, and the first performance anywhere of Strauss' *Die Aegyptische Helena*, which is to be given, as announced, on June 6. Beginning July 1 there will be a series of festival performances, during which Busch will conduct twenty-one performances in twenty-six days, the operas being by Mozart, Weber, Wagner, Verdi and Strauss.

### Phillips Scores in Schönberg's Gurrelieder

LONDON.—Mention of Frank Phillips' part in Schönberg's *Gurrelieder* performance was omitted from the last London letter through an oversight. It would be a pity not to make amends for his was the one really good vocal performance. This young English baritone sang the part of the Peasant by heart, with fine musical feeling and a superb voice. C. S.

### Jack Adams Returns from Europe

Jack Adams, of the Wolfsohn Musical Bureau, was expected to return from Europe on Wednesday on the S. S. Paris.



## Recent Publications

## Reviews

(H. R. Elliot &amp; Co., Inc., New York)

**Pure and Easy Tone Production; Fundamental Principles of Singing.** By George Hotchkiss Street.—Mr. Street is a singing instructor at the Institute of Musical Art in New York. This book, which is the result of his experience as a teacher, was published in 1927. It is a small book of little over a hundred pages, from which every superfluous word has been omitted. It is direct, simple, and to the point. In an introductory note Mr. Street says that the idea of adding another book to the long list already in print on the subject of singing came from the numerous requests of pupils for a written summary of the devices and explanations used in his teaching, and also his desire to treat in a public way the subject of the male voice. In the same introduction Mr. Street says that he knows from experience how difficult it is to say things simply enough for the average student to grasp at once, that frequently what to him seems like baby talk to others sounds like a lecture in a foreign language.

One of the things Mr. Street says that sounds like commonsense is that the diaphragm, the tongue, the palate, and all of the other parts of the vocal mechanism, act directly in response to the subconscious or conscious desire of a human being to express something by vocal means. "A human being can be able to push his abdominal wall all around the room, raise his chest, hold the tongue down, 'gargle his larynx,' play tennis with his palate or otherwise manipulate the separate vocal parts, and at the same time be unable to make one respectable singing tone. If this same person were to keep his mind and will directed toward the production of a clear and easy tone either in speech or song, all the physical slaves of the will such as muscles, cartilages and other tissues will jump to the task which provides their only reason for existence."

The book is divided into the following chapters: (1) A definition of Singing—its origin—governing impulses; (2) Tone Quality; (3) Breathing—body position—poise; (4) Instructions for preparing the throat, neck and facial muscles for the Attack; the Larynx; (5) Establishing a standard of (a) Quality, (b) Attack; (6) Vocalises—Phonetic sequence of vowel sounds; (7) Registers, elimination of "breaks"; (8) Nasal Sounds—certain bearings on diction; (9) Male Voices (a) Boys' Voices, (b) Baritone and Tenors; (10) Basses.

Mr. Street is a highly original thinker and he has also a highly original way of putting his thoughts on paper. His first chapter discusses singing in general and sets down the fact that the public does like high notes, long notes, and loud notes, and that there is nothing especially reprehensible in this liking. He says, among other things, "The revulsion of our best critics to 'the cheap appeal to the mob,' such as holds and floritura, has led to a condition in the field of operatic composition where these two features as well as melody are practically abolished and which if carried farther in the same direction will lead to the place where the actors will only talk their lines and all the intensification will come from the orchestra." This reviewer most heartily agrees with Mr. Street that composers who treat the voice with this sort of contempt are doing an injury to the vocal art.

Mr. Street says further on that there is and always will be a love for the sound of a beautiful voice, and an equal admiration for the perfected use thereof. It is obvious, however, that composers in recent years have lost sight of this love and that a teacher of singing should strive not only to preserve it but also to make his pupils understand it. In less than two pages Mr. Street disposes of tone quality, and he says that he intends to show in his treatise how the artistic intensification of speech (singing) can be developed. At the beginning of Chapter III Mr. Street says: "I defy anyone to show me a singer who can sustain a pure tone quality and have good control, even though an advocate of the singers chest, who tries to force the solar plexus and abdominal wall down and out while singing." And following this he continues to explain the things that are natural and the things that are not natural to everybody, including the singer. He says in another place that he wishes to speak emphatically against anything that savors of the little boy taking daddy's watch to pieces to see how the wheels go 'round. To quote again from his book, "It is the willing of vocal utterance which sets all the machinery going and the operation of each unit has been established by God or Nature as you wish. It is heart-sickening to notice the number of vocal students all over the world with their minds so occupied with how each little factor does its work that they can give no thought as to the results, which ought to be purity of quality and absolute ease of manner."

From chapter IX to the end of the work the book deals with male voices.

## Publications Received

(Carl Fischer, Inc., New York, N. Y.)

In *Modo di Valse*, for violin, by Michael Press.

Caprice XVI, for violin, by N. Paganini, transcribed for concert use with piano accompaniment by Harry Frattin.

The *Riding Messenger*, Danish folk songs, arranged for violin and piano by Herman Sandby.

Lord Gregory (ancient melody from Galloway) and My Love She's But a Lassie Yet, two sketches for string quartet, arranged by Alfred Ponchon.

Turkey in the Straw (Old Zip Coon), arranged for string quartet by Alfred Ponchon.

Cossack Dance, for piano, by Grace Helen Nash.

Passacaglia, forty-four variations, cadenza and fugue based upon the first eight measures of Schubert's Unfinished Symphony, by Leopold Godowsky.

Cadenza to W. A. Mozart's concerto in A major, for piano, by Leopold Godowsky.

Avowal and Adoration, two poems for piano, by Leopold Godowsky.

Four Sketches for Piano Solo by Alexander Lipsky, edited by Leonid Kreutzer.

At the Court o' Kublai Khan, from the incidental music to O'Neill's Marco Millions, arranged for piano by Emerson Whithorne.

## Wagenaar Sonata to Be Published

Bernard Wagenaar's sonata for violin and piano has been chosen by the judges in the annual chamber music competition this year of the Society for the Publication of American Music. Of the manuscripts submitted this spring, the judges chose four for the final hearing. At the hearing Mr. Wagenaar played the piano part of his sonata. The violin part, at the request of the composer, was played by Ruth Breton. The judges included Mrs. H. H. A. Beach, Adolfo Betti, Rubin Goldmark, Chalmers Clifton, A. Walter Kramer, Hugo Kortschak, Lewis Isaacs, O. G. Sonneck and Edwin T. Rice. The sonata will be published through G. Schirmer & Sons.

Mr. Wagenaar was born in Holland, but is now an American citizen and has lived in this country for eight years. He is a teacher of theory, harmony and counterpoint at the Institute of Musical Art and at the Juilliard Graduate School and of musical appreciation and history at the Master Institute of United Arts (the Roehrich School).

## Stratton Rises to "Magnificent Heights"

Charles Stratton, tenor, was the assisting artist at the recent concert given by the Schubert Club of Schenectady, N. Y., and, to quote the Schenectady Union-Star, "captured the audience from his first appearance with his group of German lieder." The critic of that paper then continued his comments as follows: "His second group was composed of Negro spirituals arranged by himself. Although the printed program omitted his third group of songs, they were by no means negligible, consisting of English ballads, Song of London, Love Will Find Out the Way, and other tunes of similar nature. These were utterly pleasing, and the audience kept requiring encores which the singer graciously gave. To a voice of range and power, to good tone production, to the lyric spirit, he adds the natural endowment of a pleasing personality which quite won his audience."

## JULIETTE W

I  
H  
L

"A pianist possessed of exceptional qualities of technique and perception."—*Daily Telegraph* (London).  
 "Among the most interesting of contemporary artists."—*New York Herald* (Paris).

He rose to magnificent heights in the final Schubert number that made heavy demands on his powers."

## Harcum School Music Notes

Each year the students of the Harcum School in Bryn Mawr, Pa., look forward eagerly to the recital given by George Boyle, a member of the music faculty. This year was no exception. Mr. Boyle's playing was brilliant, with an artistic restraint that gave charm and dignity to his interpretation. His own compositions were popular and appealing, his Spring Breeze having to be repeated. He was so enthusiastically received at the conclusion of the program that it was necessary to give several encores.

Edith Harcum is having a busy season as head of the school and also appearing in concert as pianist. March 23 she will play at the Harcum School; April 10 will find her fulfilling an engagement at Newport News, Va., and April 22 she will be heard in a program at Bryn Mawr, under the auspices of the Junior League of Philadelphia.

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## Music Notes From Coast to Coast

**Baltimore, Md.** Hilda Hopkins Burke, of this city, has won a Juilliard Foundation scholarship, which means a year of study in various branches at Dresden. Coming on top of several appearances with the Philadelphia Opera Company and an audition at the Metropolitan, the winning of the scholarship means much to the Baltimore singer. Miss Burke was a winner of the National Opera Association prize last season. Her entire musical career has been under the direction of George Castelle, vocal instructor of the Peabody Institute.

Three symphony concerts in one week was the orchestral fare for local music lovers. Appearances were made by the Baltimore, Philharmonic and the Boston orchestras and each one scored a triumph. It was the only appearance of the Boston, and Koussevitzky merited the tremendous reception he received. The Philharmonic had Toscanini as director, for the second and concluding appearance of the season and, as at his first concert, the enthusiasm was at a high peak throughout.

The fifth concert of the season by the Baltimore Symphony had Armand Tokatyan, as soloist.

A large audience greeted Maria Jeritza; she was in excellent voice and added to her host of admirers in this city. The third of the morning musicals at the Hotel Belvedere, under the management of Mrs. Wilson-Greene, had Edward Johnson as soloist. It was his first recital in Baltimore and proved to be a brilliant event.

Julia Claussens, also of the Metropolitan forces, was the soloist at a weekly recital of the Peabody Institute and aroused a capacity audience to great enthusiasm. E. D.

**Boston, Mass.** (See letter on another page.)

**Chicago, Ill.** (See letter on another page.)

**Des Moines, Ia.** The climax of the concert season was reached with the close of the two concert courses offered by George Frederick Ogden and the Des Moines Civic Music Association. Mr. Ogden presented Paderewski at the Coliseum before an audience which crammed the huge auditorium and spread out into the exhibition booths.

The following evening Chaliapin gave his first local program and the final number of the Civic Music Association course. He delighted his audience with his naive, his spontaneity and laid them under the spell of his gorgeous voice.

The choir of the First Baptist Church, under the direction of Elias Blum, presented Elijah at the Shrine Temple. The soloists were Esther Pierce Paul, soprano; Gladys Bowen, contralto; Hibbard Cleveland, bass; Elias Blum, tenor and director; Charlotte Dye, pianist; Hannah Roe, organist.

The Drake Conservatory of Music presented a group of students in recital at Howard Hall. The program was given by Anita East, William Gowdy, Fannie Scott, Helen Leamer, Doris Hoff, Harold Reckseen and Naomi Sornsen.

Paul Stoye, head of the Drake Conservatory piano department, gave one of the regular chapel programs. It included two of his own compositions Valse Caprice and By the Sea.

The Des Moines Women's Club continues its presentation of local musical artists in the series of musical preludes which open the regular bi-monthly "open day" programs. A string quartet consisting of Nell Fogarty, violin; Grace Thorson, second violin; Lea Reidesel, viola; and Kathleen Wiltse, cello, gave a Haydn quartet for one of the February programs. Mrs. Reinhold Weissinger, pianist, and Mrs. Burtiss McHatten, soprano, were the musicians for another. For the first of the March programs, Mrs. Arch I. Madden, soprano, and Lea Reidesel, pianist, were the artists. H. K. F.

**Great Falls, Mont.** Anna DeCew, organist and soprano, who graduated at the New York School of Music and Arts, occupies a prominent musical position in this city. She gives some fifty lessons weekly, sings in one church and plays in another. D.

**Harrisonburg, Va.** Shenandoah Valley has made much advancement along musical lines during the past three years owing to the fact that music clubs have been active under the leadership of Frances Calvert Thompson, chairman of the extension department. Recently fifteen new clubs have been organized. Club activity has created a more musical atmosphere and is helping to educate the masses in music appreciation through the hearing of better music.

The New Market Study Club offered an entire program of Beethoven works which were presented by Frances Calvert Thompson.

Renee Chemet, violinist, was heard in concert at the State Teachers' College.

A Beethoven program, given in the studios of Frances Calvert Thompson, delighted an appreciative audience. Mrs. Thompson gave a talk and played selections from the Moonlight, the Pathétique and other sonatas. She was assisted by Dr. J. E. Schvanenfeld, tenor. F. C. T.

**Houston, Tex.** The Girls' Musical Club, perhaps the most noteworthy group of sincere and talented musicians in the city, has closed the midwinter season of study and inspirational meetings, but is continuing regular and open meetings through spring. Jane Cammack, soprano and president of the club this year, has sailed for Berlin where she will continue her studies. An enjoyable program was presented at the regular meeting held recently at the Museum of Fine Arts with Florence Cushing as leader for the discussion of Beethoven and Brahms. Two papers were prepared for the occasion by Mrs. Cushing, the first

on The Beethoven Museum in Bonn, and the second, Brahms as Composer and Musician.

John McCormack, in practically the same program he has presented on his whole triumphant Southern tour, appeared at the City Auditorium before a capacity audience. He was presented under the concert management of Edna W. Saunders.

Julien Paul Blitz, cellist, appeared in concert, accompanied by Madame Blitz, for the benefit of the building fund of the historical Catholic Subiaco College in Arkansas.

A chapter of Pi Mu, national organization, was installed recently, sponsored by Winifred Alvis. The object of the chapter is to further better musical programs. The first artist sponsored by Pi Mu was Gottfried Galston, director of the piano department of the Progressive Series Teachers' College in St. Louis. Mr. Galston appeared in concert at the Rice Hotel ball room.

A program, given by pupils of George Crampton studios appearing for the first time in public, was preceded by an interesting talk by Mr. Crampton in regard to Old English music. The talk was occasioned by the recent recital of the English Singers, some of whom were friends of Mr. Crampton during his years of study at the Royal Academy of Music in England, and his career as baritone soloist at St. Margaret's Westminster.

Sonata and Concerto was the topic for study at the recent meeting of the Eastwood Music Study Club, led by Mrs. W. E. Everts. Frances Heiman played Scarlatti's Pastorale and Beethoven's Hammer-Klavier sonata showing their differences and same underlying principles. Grace

### SOON

## The MUSICAL COURIER

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This will be the world's most important magazine contribution to the Schubert Centenary.

### DON'T MISS IT!

Howard played the first movement of Beethoven's Sonata Pathétique, with Mrs. R. E. Ravis playing the second movement and Mrs. R. F. Taylor the third. Others on the program were Mrs. A. B. Ijams and Mrs. W. O. Hill.

The Dunning system pupils of Mrs. E. B. Blanton recently gave an interesting demonstration and recital. Those taking part were Rose Mary Scott, Robbie Mae Moffat, Paul T. Blanton, Huberta Wilson, Marie Chandler, E. B. Blanton, Jr., and Roth Pilkenton.

Mrs. B. Leroy Tynes presented a group of her piano pupils in recital. The youthful performers were Rosemary Tynes, Nell Jean Stewart, Mary Erle Anderson, Miriam E. Tynes, Pauline Ruth Anderson, and Frances Jane Tynes. B. W. S.

**Little Rock, Ark.** Ruby Lamb, violin pupil of Oskar Rust made her formal debut in Little Rock at the Capitol Theater on March 18. She was not, however, a stranger to Arkansas audiences, for she already has appeared in recital in Conway, Fort Smith, Russellville, Paris and St. Scholastica. Miss Lamb, who has gained her entire musical training in Mr. Rust's conservatory, is a violinist of considerable ability. She has gone far in mastering her instrument and promises to go farther. F.

**Los Angeles, Cal.** The Chicago Civic Opera Company opened its engagement here with Tannhäuser, under the management of Impresario Behymer at the Shrine Civic Auditorium. Alsen was cast as Elizabeth, Lamont as Tannhäuser, and others included Baromeo, Bonelli, Rappaport, Preston, Mojica, Nicholich, Van Gordon and Meusel. The dancing of Yuriyeva and Swoboda and ballet was excellent. Alsen was charming and vocally triumphant in her Prayer aria and the Dich Theure Halle. Chief honors went to Bonelli with his artistic singing of The Evening Star. Baromeo displayed a bass voice well under control and of sonorous and vibrant quality. Henry G. Weber conducted.

Tuesday night had all the brilliancy of the first night and brought another sold out house. Mary Garden was starred in the Resurrection, and was enthusiastically received for her intense vitality and magnetism. Maison as

Prince Dimitri displayed a tenor voice of unusually fine quality, intelligently used. Garden as Katiusha ran the gamut of characterization most convincingly, showing her usual keen perception. The other characters added to the effect of the whole harmoniously. Moranzoni, conductor, was called to share the curtain calls of the principals.

The Wednesday night opera was La Gioconda, which drew another large and brilliant audience. Rosa Raisa, who is particularly popular in Los Angeles, sang the title role. The trio between Raisa and Lenska was delightful. Formichi too won an ovation, and in Voce di Donna, Lenska also scored an individual triumph. Marshall nearly stopped the performance with his aria, Cielo e Mar, which he sang beautifully. Van Gordon had a better opportunity in the role of Laura than in that of Venus, and was fine in Stella del Marinar in the second act. In the duet with Raisa, both singers rose to heights and were encored many times. Baromeo again scored, and the fine work of Conductor Moranzoni helped to make this a notable performance. Raisa gave a dramatic reading throughout and scored a personal triumph.

Le Jongleur de Notre Dame, listed for Thursday, was not given, owing to the illness of Miss Garden, and Il Trovatore was performed in its place. Rimsky-Korsakoff's ballet, Capriccio Espagnole, was also billed. The result was a brilliant performance, and an Il Trovatore that for beauty and interest has seldom been heard before. Rappold, as Leonora, gave a fine performance and made that rather dull character interesting. Cortis sang beautifully, and Lenska scored as Azucena. Baromeo received several curtain calls. Weber's conducting was noticeable for its brilliancy as usual. The ballet, which followed, was scenically charming, beautifully costumed and danced with grace and spontaneity. William Tyroler, for many years a resident of Los Angeles, conducted, emphasizing the charm of Rimsky-Korsakoff's music.

Friday evening, Cadman's opera, The Witch of Salem, was presented before the largest audience of the season. Charles Hackett played Arnold Talbot, the lover, with artistry. Claris Willoughby, the heroine, was convincingly played and charmingly sung by Edith Mason, who had not appeared here before. Irene Pavlovskaya, as Sheila Meloy, and Lorna Doone Jackson as Anne Bowen, carried the burden of the plot development, which was much more complicated and consistent than the average opera story. The entire cast seemed to take a special interest in making the opera a success in the composer's home-town. The orchestration was particularly beautiful, and made more apparent through the conducting of Henry Weber. At the close of the performance the singers, conductor and composer were cheered and called before the curtain over and over again. L. E. Behymer, who has made it possible for two of Cadman's operas to be heard here, was called before the curtain also. A more prolonged and spontaneous ovation than that received by Cadman has seldom been witnessed in Los Angeles. At the close of the Witch of Salem a splendid performance of Mascagni's Cavalleria Rusticana was given. Myrna Sharlow took the role of Santuzza in place of Marie Rappold, who was ill, giving a brilliant interpretation both vocally and dramatically. Alice D. Hermon as Lola made a favorable impression in her short appearance. Cortis as Turiddu, Deferre as Alfio, and Marie Claessens as Mama Lucia were all excellent. Gio Polacco conducted with fine musicianship.

The John Smallman a Capella Choir gave one of its fine programs at the Philharmonic Auditorium before a packed house. May MacDonald Hope, pianist, and Xavier Cugat, violinist, were the guest artists.

The Orpheus Club gave the second program of its twenty-third season at the Philharmonic Auditorium, under Hugo Kirchhofer; Samuel Albert, violinist, and Clemence Gifford, contralto, were guest soloists.

The Al Malaikah Temple Light Opera Company closed its successful season of ten weeks with The Firefly. A local singer, Francia White, was added to the cast for that opera and she made an interesting and attractive Sybil. Alexander Gill, as Herr Franz, did some fine dramatic work. W.

**New Orleans, La.** The Philharmonic Society offered (all in one week) a concert by the English Singers and three performances of the Minneapolis Symphony Orchestra which thrilled a packed Athenaeum.

The English Singers present themselves with charming informality. One is immediately impressed by the excellency of their ensemble, their delicate gradation and shading of tone quality and purity of diction.

An enthusiastic audience gathered in the Jerusalem Temple to hear Beniamino Gigli on his second visit to New Orleans. The evening's program was much too short, but Gigli generously responded to applause with familiar operatic arias well calculated to appeal to the taste of his Crescent City audience. Several little ballads, sung in inimitable broken but studied English, were charming, and prove not only the wide sweep of his art but also the wide embrace of his heart. In accord with Gigli was his excellent accompanist, Miguel Sandoval. Frieda Williams, soprano, assisted.

The enjoyable Sunday organ recitals held at the Elks Home have been resumed. Henri Wehrmann, who arranges these afternoons of music, presented J. J. Moreno, baritone, pupil of Leon de Fonteyne, former French Opera singer. Stella Hamlin, mezzo-soprano, assisted. Mr. Wehrmann prefaced his organ selections from l'Africaine with a brief talk on the opera and invited requests for the performance of other operas, or selections for future recitals. O. M. L.

**San Francisco, Cal.** The high regard in which San Francisco holds John Powell, American pianist-composer, was shown at his concert given in Scottish Rite Hall under the direction of the Wolfsohn Musical Bureau of New York, Inc., when a capacity audience remained seated until he had added several encores after a brilliant and exacting program. In each piece the artist revealed himself to be a pianist with an abundance of power and vigor and the authority of sound training and wide experience; not lacking in feeling for color and sensuous loveliness of tone and beauty and grace of phrase modelling. On the preceding evening, Mr. Powell



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## Music Notes From Coast to Coast

(Continued from page 36)

was guest artist with the Persinger String Quartet, participating in a beautiful reading of Dvorak's quintet, op. 81.

Two highly applauded concerts were given in the Curran Theater by the San Francisco Symphony Orchestra, Alfred Hertz, conducting. These concerts were memorable for several reasons. First of all, the work of the orchestra justified superlatives. It sounded as an aggregation of artists, most of them virtuosos, and all of them musicians capable of instant and adequate response to the demands of a magnetic director. Secondly, Frederick W. Warnke's A New Symphony in an Older Style was performed for the first time anywhere, and thirdly Frances Berkova, violinist, appeared with the orchestra, playing Conus' E minor concerto for violin. Mr. Warnke has written a score that is melodious throughout, rich in instrumental treatment and warm in feeling, and Mr. Hertz's reading showed a careful study of the musical and architectural elements of the work. The conductor insisted upon having Mr. Warnke, a young Californian, appear on the stage to acknowledge the ovation his first symphony so well merited. Liszt's Symphonic Poem, The Preludes, (played by request), proved a work of musical insight, orchestral balance and beauty of tone. Miss Berkova, delightful to look upon as she is to listen to, played with brilliance and vitality. Her tone is warm and pure, and not without breadth when breadth is required. She played the virtuos passages with fluency and ease, and the audience received the young artist with enthusiasm.

The recital by Sigrid Onegin, given in the Exposition Auditorium, was a notable event for those who enjoy great vocal art. Onegin not only possesses a contralto voice of remarkable range and flexibility but a magnificent physique of the Junoesque type, rare beauty and a magnetic personality. Her program was drawn from the classics of the olden masters, a number of Swedish and Swiss folk songs and operatic arias. Her singing was the work of a masterful technician and interpreter. The grace and rhythm of her singing, the wealth of tone color at her command, together with her extraordinary temperament, combined to make the occasion memorable. Such singing and art is indeed a valuable lesson to those who can grasp its subtleties, its plastic and expressive phrasing, and its poignant intensity of feeling. Franz Dorfmueller proved one of the greatest accompanists heard here in years and contributed largely to the artist's success. The event was under the management of Selby C. Oppenheimer.

The final concert of the season in the series of Alice Seckels' Matinee Musicales took place in the New Norman Room of the Hotel Fairmont, presenting Gray MacLaren, dramatic impersonator.

It was sincerely hoped that the rumors that have been so persistently afloat regarding the disbandment of the Persinger String Quartet would prove false, but unfortunately they are true. Louis Persinger, Louis Ford, Nathan Firestone and Walter Ferner, members of the quartet, announce that after twelve years devotion to the ideals of chamber music they will cease to play together as a quartet, this decision to take effect at the termination of their present contracts next September. This organization, founded by the late Elias Hecht and solely financed by him, did much to promote chamber music on the Pacific Coast. During the years that Hecht was its guiding spirit, it was known as the Chamber Music Society of San Francisco and, as such, toured the United States, evoking the recognition of music critics and musicians everywhere it played. Shortly after this transcontinental tour, Mr. Hecht became ill and circumstances necessitated his withdrawing his sponsorship, whereupon the members of the organization changed its name to the Persinger String Quartet. It is indeed to be regretted that San Francisco and its vicinity is to lose one of its most important and valued artistic assets. The Persinger String Quartet will leave a void in our musical life that will not be easily filled.

The Summer Symphony Association of San Francisco announces its third annual series of ten concerts given by the San Francisco Symphony Orchestra and conducted by world renowned conductors. These concerts will be given on consecutive Tuesday evenings: five in the Exposition Auditorium, and five in the Dreamland Auditorium. Conductors so far engaged include Albert Coates of England, Bernardino Molinari of Rome, Ossip Gabrilowitsch of Detroit, Ernest Bloch, composer-conductor now residing in San Francisco, Misha Piastro, violinist and concertmaster of the San Francisco Symphony Orchestra, and Dr. Hans Leschke, director of the San Francisco Municipal Chorus, who will conduct a program devoted entirely to choral works. San Francisco's own eminent director, Alfred Hertz, will be abroad, so will not be heard in this series. Music lovers of the bay region may anticipate some delightful musical entertainment during the summer months.

The San Francisco Symphony Orchestra, Alfred Hertz conductor, is again recording for the Victor Talking Machine Company. This is the fourth consecutive year that this honor has been conferred upon the orchestra, the only symphony organization in the West to enjoy this privilege. The orchestra is preparing a number of records and Mr. Hertz is using his full orchestra of one hundred musicians for the purpose.

At the final Municipal Symphony Concert for this season, given in the Exposition Auditorium by the San Francisco Symphony Orchestra under Alfred Hertz, Harold Bauer played the Beethoven Emperor Concerto before eight thousand persons. Mr. Bauer is one of those who can be legitimately termed a great pianist. All the dignity of conception, beauty of spirit and mastery of technic which Bauer is wont to bring to his pianoforte performance, were shown in his reading of this score. It was one of the finest

interpretations of the work ever heard in this city, seeming never before to be so fresh, so clear and coherent and so varied in effects. Tschaikowsky's Symphony Pathétique was the other offering. Mr. Hertz' interpretation of this work is well known. He has been highly commended for his masterly command of the orchestra, and the breadth of proportion and finish of detail which characterizes him as an interpreter. The performance constituted another triumphant demonstration of the virtuosity and the tonal beauty of the orchestra under Hertz.

Vladimir Rosing, Russian tenor, was the attraction of Ida G. Scott's most recent Fortnightly Concert in the Community Playhouse.

The monthly meeting of the San Francisco Music Teacher's Association, Henrik Gjerdrum, president, was held in its studio in the Wiley B. Allen Building. After business details were discussed a program was presented by Olga Block Barrett, pianist, and Allan Wilson, tenor, with Mrs. E. E. Young at the piano. The annual convention of the State Music Teachers will be held during July in Los Angeles with the new president, John C. Manning, in the chair.

The Cora W. Jenkins School of Music faculty gave a recital at the Rock Ridge Women's Club House, Oakland. Those participating were Myra Palache, and Margaret Howard, pianists; Mr. and Mrs. Samuel Savannah, violinists; and Dr. Arthur Weiss, cellist.

Humperdinck's fairy opera, Hansel and Gretel, was presented by the Children's Choral Club of Berkeley at the Women's City Club Auditorium, Wheeler Beckett, conducting.

The violin and string ensemble students of the San Francisco Conservatory of Music gave a concert of chamber music at the conservatory to which all friends of the school were invited.

A Birthday Frolic, celebrating the eighteenth anniversary of the Pacific Musical Society, was held in the Gold Ballroom of the Fairmont Hotel at which members of the San Francisco Advertising Club's Glee Club and Millicent Benioff, contralto, sang. A special feature of the evening's entertainment was the Floradora Sextet. Mrs. Frank B. Wilson, president, the board of directors and all past presidents acted as hostesses.

Leonard B. McWhood, professor of music at Dartmouth College and visiting member of the music faculty at the University of California, is giving an illuminative series of lectures on music on Monday mornings at the Clift Hotel. Lectures, ten in all will be illustrated in part.

Joseph George Jacobson and members of his piano class gave a recital of Liszt's compositions in the concert room of the Women's Building, which was crowded to the doors with enthusiastic listeners. The young people gave an excellent account of their pianistic accomplishments.

Robert Pollak, violinist, with Ada Clement, pianist, gave his fourth recital in the auditorium of the San Francisco Conservatory of Music before an appreciative audience. At the fifth and last of Mr. Pollak's recitals he will play Busoni's violin sonata and Mendelssohn's concerto and will be assisted by Ernst Bacon.

The Cora W. Jenkins School of Music in Oakland announces a third program at the Oakland Club House, to be in the nature of ensemble music, featuring the work of a string quartet under Samuel Savannah's direction. The members of this quartet are: Virginia Ballaseyus, first violin; Martha Cannon, second violin; Elizabeth Hopkins, viola, and Marian Breier, cello. The piano soloist of the occasion will be Jeanne Bruce.

Mrs. Abbie Norton Jamison, president of the California Federation of Music Clubs, was in San Francisco recently from her home in Los Angeles, and told of plans now under way in Long Beach for the annual convention of the Federation, which will take place in the near future.

The Cora W. Jenkins School of Music of Oakland presented Carmen Rushing and Frederick Brugge, thirteen-year-old pupils of Margaret Howard, pianist, assisted by Jane Grainger, pupil of Dr. Arthur Weiss, cellist, in a program at Wiley B. Allen Hall.

Marie Gashweiler, pianist, who spent a number of years in the Northwest, has returned to her home in this city and opened a studio. Mrs. Gashweiler began her studies in America and later went abroad to study with Malvine Bree and Theodore Leschetitzky. She also coached with Harold Bauer.

Homer Henley presented Elizabeth Hackett, Ethel Small and Richard Boersig in a song recital at the Y. M. C. A. Auditorium recently. The assisting artists were Edy Dursan and Alexander Murry, violinists, pupils of G. Jolain. The accompanists were Mrs. Marco Lathan and Ursa Warren.

George Stewart McManus, San Francisco pianist and member of the piano department in the school of music at Mills College, is at present taking a year's course at Edinburgh University under the instruction of his friend, Dr. Donald F. Tovey, chairman of the department. Mr. McManus will return to Mills College in September.

Selby C. Oppenheimer, San Francisco concert manager, left recently for New York on business, expecting to be away from his office for about two weeks.

Margo Hughes, San Francisco pianist-accompanist has returned from a tour with Johanna Gadsby, and is now touring as accompanist for Arthur Hackett, American tenor.

Alice Gentle, American mezzo-soprano broadcast over Station KPO recently. C. H. A.

**Seattle, Wash.** Kolja Levienne, cellist, was soloist at the seventh concert of the Seattle Symphony Orchestra, under Karl Krueger, at the Metropolitan Theater. As the symphony season has grown nearing its completion, interest in the orchestra has grown remarkably, and such programs as this merit the deepest appreciation from the audiences. Handel's Water Music was chosen by Conductor Krueger as the opening selection, and from that period the orchestra was led through the ultra modern Death and Transfiguration of Richard Strauss. Kolja Levienne, first cellist of the orchestra, was given an ovation for his interpretation

(Continued on page 46)

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## THE PRAGUE TEACHERS' CHORUS

An Interview With Dr. Novak, Czechoslovak Consul, Who Describes the Rise of Folk Music and Choral Singing in Bohemia

A representative of the MUSICAL COURIER recently interviewed Dr. Jaroslav J. Novak, consul general of Czechoslovakia in New York. The subject of the interview was music, and especially choral music, in Czechoslovakia, and interest in this music was particularly aroused by the recent announcement that the Prague Teachers' Chorus would make a visit to America next season. Dr. Novak proved to be an unexpectedly well informed and learned gentleman. One does not expect a consul, whose business it presumably is to deal with state and business matters, to have so comprehensive a grasp as has Dr. Novak of the musical traditions of his country.

Speaking from his large and intimate knowledge of the subject, Dr. Novak explained to the writer that one must approach an understanding of Czechoslovakian music from a point of view somewhat different from that which would be applicable to other countries. Until within very recent years Czechoslovakia had practically no creators of concert music. Music was and had been ever since time immemorial a part of the folk consciousness. The Czech prefers to associate everything in life with music. He prefers song to

speech. He has special folk songs and special music for almost every event in life, from birth to death.

The number of folk songs that are familiar to the average Czech is quite incalculable. Dr. Novak says that if in any gathering, someone starts to sing, others will join in, and the singing will continue for hours without intermission, everyone in the group being familiar not only with all of the tunes sung but with the words as well. "This," says Dr. Novak, "is not a recent acquirement of the Czech but goes back into the earliest days of the race, and its beginnings are hid in the mists of antiquity, of which nothing remains but tradition and folk music."

There were, of course, during the years of conflict which swept Europe in the middle ages, at the time of the Reformation, and so on, waves of change which brought forth some particular class of music, but in spite of oppression, folk music, being a part of the national consciousness, went on and made its way, and in Nousek's book, *The Spirit of Bohemia*, we read on page 313 that "Czech folk-song flourished best during the darkest period of Czech history.... Czechoslovak folk-songs supplied the Czech romantic regeneration with happy inspiration."

The founder of Czech modern music was Smetana, and other names that are now well known to us are Dvorak and Suk. Chorus singing in Czechoslovakia developed naturally from the people's habit of singing in groups. It was but a step from the careless, friendly, singing at social gatherings to regular choral performances under the guidance of a trained director. It became an important matter in the



JAROSLAV J. NOVAK,  
Czechoslovak Consul General in New York, who gave the MUSICAL COURIER some interesting facts regarding Bohemian folk music and the organization of the Prague Teachers' Chorus

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country during the first half of the Nineteenth Century. In 1903 Ferdinand Vach, an excellent musician, organized from

select young teachers, particularly the pupils of the Teachers Institute at Kromeriz, a male choir whose vocal quality, discipline and seriousness opened a new epoch in Czech male choir singing.

The performances of the Moravian Teachers' Choir found favorable reception not only in Czechoslovakia itself, but also in Germany, France, Italy, Russia and England, and it was this success which gave new impetus to the renaissance of choir singing, which resulted in the formation of the Prague Teachers' Chorus under the baton of Metod Dolezil. The success of this and other choirs has made chorus singing almost a Czechoslovakian national art, and has also made possible the extraordinary development of Czechoslovakian choral composition after the war. J. B. Foerster is considered to be the greatest Czech master of choir composition, and other representatives of the new period are Vitezslav Novak, J. Suk, O. Ostrcil, L. Vycpalek, L. Janacek, and L. Kunz, all of whom have written works of extraordinary beauty for the male chorus, as well as cantatas that belong to the most important productions of Czechoslovakian musical culture. P.

#### Chiapusso Not to Tour Europe This Season

Jan Chiapusso, Dutch pianist, now resident in Chicago, is continuing teaching both at his private studio in the Fine Arts Building and at the Girvin Institute of Music in that city. He has made definite plans to continue with his classes without interruption through June. The same work will keep him in Chicago throughout July and he is receiving many applications for lessons during the summer from pianists and teachers who cannot find time or opportunity for study with him during the regular season.

This statement is made for the benefit of those who have considered the possibility of a European tour for the artist. Notwithstanding the successes he scored during his recent sojourn in Europe, when he played in Berlin, London, the Hague, Amsterdam and other cities, Chiapusso is accepting only engagements in America this season and next, so as to prevent interruption of his teaching, in which he takes unusual interest.

The pianist filled several engagements in the last two months, among them one at the home of Mrs. Charles C. Wells in Evanston, Ill., on January 29 and one on February 11 at a reception in honor of Elly Ney, at the home of Mrs. Josephine Turck Baker in the same city. He also played at the Romany Club in Chicago on February 26.

#### Rudolph Thomas to Teach at Columbia

Rudolph Thomas, a member of the faculty of the Cincinnati Conservatory of Music, will teach at Columbia University during the forthcoming summer session. He has been engaged to hold daily rehearsals of an orchestra as well as to direct a class in conducting. Announcement has been made that there will be guest conductors at these classes, among them Willem Van Hoogstraten. While in New York Mr. Thomas will appear in a number of concerts and also do some operatic coaching.

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## Louis Graveure Says That His Becoming a Tenor Is a "Development" and Not a "Change"

The recent kaleidoscopic appearance of Louis Graveure as tenor was subject for countless, and endless, discussions in musical circles. Mr. Graveure's fame as a baritone was international and, coupled with his artistic ability, there has hovered about him an atmosphere of romance due to his distinguished appearance. On February 5, fresh from triumphs as a baritone on a tour that took him across the country, the artist surprised his numerous admirers by presenting both a different type of voice and a changed physiognomy. People here and there had given their reasons for the change; now it was our lot to hear from Mr. Graveure, himself, the real story of the fact. As we drew near to his residence our pace quickened with lively interest. There was not long to wait; Mr. Graveure entered after a moment's waiting, poised, calm and smiling.

Our anxiety for the news seemed like the rush of water against a dam. We did not want to hurry Mr. Graveure, and yet the urge was irresistible. He spoke of his long tour prior to his appearance in New York, of his constant cor-

allow for easy and free tones. These two functions are associated with the intaking and outputting of the breath, which if singers would remember instead of emphasizing too much the control of the diaphragm, would make singing an altogether easy thing. Furthermore, this very knowledge will allow that every singer produce only correct tones.

"There are only a few who understand that this change of yours, Mr. Graveure, is a development, for it does not often occur."

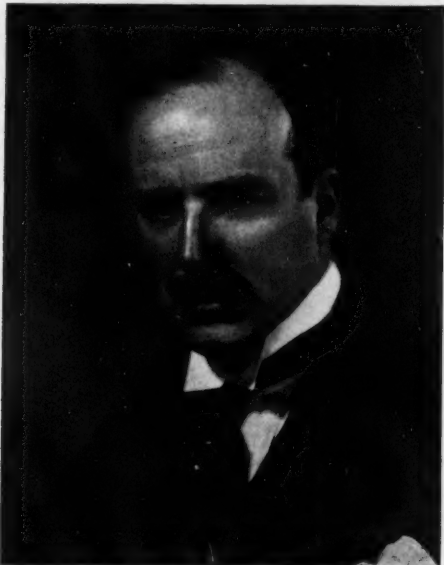
"Perhaps that is true, yet it is absolutely a known fact that Jean de Reszke developed into tenor at forty, as did Tamagno. I also believe it to be traditional that Caruso sang baritone at one time and Titta Ruffo sang tenor. And if you will stop to consider this question you will notice that it was while in the prime of a career that I walked on the Town Hall stage as a tenor, and not after going into seclusion, which statement proves my thesis that such a thing is a natural development."

"This will give you a new medium of expression, I judge?"

"It will from the angle that I shall add opera to my repertory, though, of course, the dramatic stage is by no means foreign to me. But there will be some satisfaction in being the hero of the occasion instead of the diabolical character, which is usually allotted to the baritone. Although I cannot say that acting is purely a thing included in opera, for I was very conscious of acting with my face while I was singing in concert, which is in my estimation the real means of conveying an idea. Another fact I want to note is that in my concert I sang four arias for tenor, which I consider quite an accomplishment, and it was that excellent critic, W. J. Henderson, of the Evening Sun, who commented with genuine understanding upon this fact and upon the alteration of my singing."

"Are you planning to teach, now that your singing scope is so interesting?"

"I am, indeed, and I have just been appointed as head of the singing department of Michigan College. The assign-



© Nicholas Murray

LOUIS GRAVEURE

dial reception everywhere, and of his trip to Europe, for which he was leaving the following day. At last we looked at him quizzically, and the request came from us with surprising rapidity. "And now, do tell us of this remarkable change, Mr. Graveure."

"Ah, that's just it, just as I thought—'change.' That is just what it is not—a change—it is a development."

Our interest was caught from another angle, the technical side of singing, for obviously that was what Mr. Graveure was talking about.

"There is a false idea," continued the tenor, "that there is a difference between the singing of tenors and baritones, that there are various ways of producing the tones, and that there are distinct methods for each. That is not true; the idea for each is, fundamentally, the same—that of a solid basing of tone with a varied manner of control. This varied manner comes into play because every vocal structure is different, and, therefore, each singer should know his own mechanism; but the idea is the same. If you stop to think, you will realize, as will any one who knows something about singing, that the position of the larynx is the reason for the many different qualities that a tone can have, and this thing of knowing how to move the muscles is the regulation of the positions of the larynx. With time and practice the vocal muscles develop, and they can develop either higher or lower, according to our guidance. And this is, as I said before, purely a matter of development. Take for example Ramon Novarro, who is a tenor and whom, I believe, will be one of the finest of his kind after a little work. Mr. Novarro came to me to study a short time ago, and after three months he had raised his voice five notes but retained a baritone quality. If what I just said to you were not true this development of Mr. Novarro's could not be possible. The qualification of tenor and baritone lies in the difference of ranges in a singer, and not in the manner of production; it should be a matter of principle, with every singer, to develop the voice several notes above and below the average use of the vocal range in public singing. This factor of development rests intrinsically with the knowledge of the two principal movements of the throat muscles, which, if simply understood as the expelling and swallowing functions, will naturally open the throat and



ELEANOR PAINTER

ment is very elastic, as when I go there in September I shall have the privilege of fulfilling my concert engagements also. I am quite enthused about this work as I shall have complete jurisdiction over the department, with fifty voices for development to begin with. I shall have several subordinate teachers and the cooperation of the physical culture and language department, which, I feel, are really indispensable requirements for the study of singing. I intend to give these students a thorough and complete development with the earnest desire to eliminate, or rather eradicate, the mediocre. I find I have very little patience with the dilettante, so that my students will have much work ahead of them. And that means study which includes a great deal of reading and a rounded education. I want to make professionals out of them and I feel that they can get an abundance of musical instruction from someone who is still active in the professional field. I also have the ambition to give to America of my best as conveyed to these young aspirants, for in America I received the most that has come to me in my profession—including Eleanor Painter.

With this Mr. Graveure smiled, for Miss Painter just entered the room as she was hurrying off to an appointment, charming and ingratiating as ever.

"Needless to ask that Mrs. Graveure is going with you to France?"

"Indeed she is, and we are planning to visit the most important cities of Europe, chiefly concentrating on Central Europe, that is Berlin, Budapest, Vienna and some parts of Italy. Of course we shall stop in Dresden, too, where Miss Painter made such a success as Butterfly at the Staatsoper."

"If memory serves right she was hailed as the greatest Butterfly there," we commented.

"And now we shall have the joy of working as a team in opera, which I feel is a great satisfaction to anyone who has the good fortune of having this gift in the family, for there undoubtedly is a great bond of sympathy and understanding between a couple, such as Mrs. Graveure and myself, who understand and love music."

With the conviction that Mr. Graveure was quite right in this last statement we made ready to leave him, and as he graciously bid us au revoir he smilingly said, "And don't forget that my being a tenor is a development and not a trick."

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## Chicago Concerts Are Well Patronized

Paderewski at Auditorium—Galli-Curci at Orchestra Hall—Maier and Pattison, Lucie Caffaret and Others Feted—Orchestra in Wagnerian Program—Cecile de Horvath Gives Annual Recital—School News and Other Activities

### PADEREWSKI PACKS THE AUDITORIUM

CHICAGO.—"Packed in like sardines" had more than a figurative meaning when Paderewski gave a recital at the Auditorium Theater, March 11, for not only was the vast theater packed to the very last row, including many extra seats in the orchestra pit, but the immense stage was crowded to within ten feet of the piano. The program was the usual Paderewski one, comprising the old masters, with one of the pianist's own compositions. Even though not the infallible master of yore, Paderewski is still the great pianist to whom the American public is loyal and whose interest he holds at all times. There was unequivocal appreciation of his music and the insistent audience kept him playing encores until nearly seven o'clock.

### GALLI-CURCI

Another huge audience filled Orchestra Hall, when Galli-Curci sang a return recital, with the assistance of Homer Samuels, pianist, composer and accompanist. In glorious voice, the diva sang her well built program with that lusciousness of tone that has won her such an exalted place in the realm of song. Throughout the afternoon she maintained perfect pitch and, as a matter of fact, she has never before more completely satisfied her army of admirers. Her encores were numerous; likewise those of Samuels, whose playing left nothing to be desired and much to be admired.

Galli-Curci has a new flutist—Ewald Haun, who has, after many years, replaced Berenguer, now established in New York.

### MAIER AND PATTISON

Another treat was in store for those who journeyed from one concert to another on the same afternoon, as at the Studebaker that pianistic team of Guy Maier and Lee Pattison outdid themselves in presenting a program, which from

beginning to end was a source of enjoyment. Having so often sung the praise of those two artists of the keyboard in these columns, nothing need be added now only that the oftener they come to town the greater the musical season.

### LUCIE CAFFARET

The Goodman Theater held another big audience, also on March 11, when Lucie Caffaret, who recently made her American debut in the East, appeared here for the first time in a program that was identically the same as that presented on February 28 at Town Hall, New York. Her work having been reviewed then by a critic of this paper, nothing need be added here save that Chicago gave her a rousing reception which presaged return engagements.

### A JOINT RECITAL

A debut recital at the Playhouse, on March 11, brought forth two talented musicians, Olga Sandor, pianist, and Lois Colburn Biehl, cellist. Of the program comprising two sonatas, one cello and two piano groups, it was possible to hear only the last movement of the Beethoven Sonata and Miss Sandor's first group. In these she proved both an efficient ensemble player and a pianist of no mean ability. These columns have often contained praise for this young and gifted pianist, who has been admirably trained by Jeannette Durno and who continues to progress along sane lines. Charming individuality is a salient point in Miss Sandor's piano work and this together with her fluent technique, refined style and keen musical sense made her renditions of the Scarlatti Pastorale and Capriccio, Beethoven-Busoni Scotch Dances, Chopin Nocturne in C sharp minor and Etude in A minor highly enjoyable. Her light yet firm touch brings forth a lovely singing tone and there is a clean-cut finish to everything she tackles. She should go far along the road leading to success.

### GORDON STRING QUARTET

Continuing their popular series of chamber music programs at the James Simpson Theater, Field Museum, the Gordon String Quartet played a Schubert program on March 11. A large and enthusiastic audience showed keen appreciation.

### STELL ANDERSEN AND SILVIO SCIONTI

Two recitalists of unusual ability combined forces for a two-piano recital at Kimball Hall on March 12. Stell Andersen and Silvio Scionti are both well known in these surroundings through their many activities. An unusually interesting program received admirable performance, proving each well equipped technically and musically and combining for a brilliant, well matched ensemble. Mozart, Saint-Saens, Rachmaninoff, Casella and Infante made up the unusually interesting program, which received the hearty approval of the many listeners.

### SYMPHONY'S TUESDAY PROGRAM: GORDON, SOLOIST

Concertmaster Jacques Gordon participated in the Chicago Symphony's March 13 program as soloist, playing the Vivaldi-Nachez Concerto in A minor and the Respighi Gregorian Concerto in his usual finished manner. Gordon's activities are many and his concert appearances here numerous, and as concertmaster and soloist with the Chicago Symphony Orchestra he is a valuable asset. The reason for his popularity lies in the fact that he is one of the most satisfying violinists of the day. His playing of the two concertos was an example of fine art and won him the enthusiastic approval of the concert-goers, with whom he is a prime favorite. Seldom has he been heard to better advantage, and seldom has success been more justified. Not

all the glory was for Gordon, however, for the orchestra added to its laurels by the brilliant manner in which it delivered the Richard Strauss Don Juan tone poem, the Mozart Symphony in D major, and Smetana's The Moldau. The Strauss tone poem, particularly, was a masterpiece as to performance.

### CHICAGO CHAPTER OF I. S. C. M.

The new Chicago chapter of the International Society for Contemporary Music has been placed upon a firm footing, with officers and committee fully appointed, and with its opening concert a thing of the past. Announcement is made by Wesley LaViolette, chairman, and Rudolph Reuter, of the committee to pass upon new music to be performed at coming recitals of the chapter, that manuscripts may now be sent or brought to either of them. These manuscripts will be carefully perused by the committee, of which Frederick Stock is chairman, and those selected will be performed in one of the concerts to be given by the chapter. The first American contribution to the series of programs to be performed was presented at the first concert and it is hoped that every concert of the society will contain at least one work by a composer from the territory dominated by the Chicago chapter.

The chapter looks forward to an interchange of selections with the other American chapters, and the music from this area will be sent to New York, and may, in competition, have a good chance to be performed at one of the foreign festivals of the society.

### CECILE DE HORVATH

Cecile de Horvath is justly regarded among the leading feminine pianists of the day and she lived up to that reputation at her recital before a packed audience at Kimball Hall on March 14. A mistress in the art of program-making, Mme. de Horvath presented several works seldom heard, and, playing with her customary artistry, she made a palpable hit with the many musicians on hand as well as with others that understand beautiful piano playing. Sarabande by Rameau-Godowsky, fluently played, revealed the pianist in splendid mood. The delicacy of her touch made a happy contrast with orchestral-like chords, played with the force of a Samson and the accuracy of a Heifetz. A beautiful interpretation of the Sebebeck Minuet a l'Antico was another high point in the recital. In this number, performed with excellent tone quality, she disclosed the full gamut of her art, which is transcendent. Due to other duties this reporter left after hearing the Glazounoff Sonata in B flat minor, the backbone of the program. Though the number is very long, requiring great stamina on the part of the performer, Mme. de Horvath never faltered and all its moods were beautifully expressed by the petite pianist, who has trained herself so methodically as to permit her small hands and fingers to run through octaves with the force of a giant, but who, nevertheless, has remained a poetic woman who knows how to flatter the ear and please the mind. This recital may well be counted among the musical events of the present season.

### ELLEN KINSMAN MANN PUPILS IN DEMAND

The studio of Ellen Kinsman Mann is a very busy place this season, with Mrs. Mann's large class and the numerous professional activities of her students. There is an increasing demand in clubs, churches, theaters and the radio stations and many private engagements for these well-trained singers.

Following are a few of the more recent dates which some of the Mann students have filled. Katherine March Strain is contralto of the quartet of the First Methodist Church, the celebrated Chicago Temple, under the direction of Arthur Dunham Helen Westfall, soprano, and Doris Morand, contralto, as the Westfall-Morand Duo, gave a most successful concert last month at Beloit, Wis., and appeared in a program at the Chicago Beach Hotel twilight musicale on March 4. Esther Curtis Ament, soprano, who is director of music at Lombard Methodist Church, gave three concerts in the Western Chicago suburbs last week—March 4 in Lombard, March 6 soloist at the Glen Ellyn Woman's Club and March 12 at the Community Club of the same town. The Berkeley Trio, another professional group coaching with Mrs. Mann, gave a concert in Aurora last month. Members of the Trio are Katherine March Strain, Ruth Temma Fleisher, and Constance March Jenks. One of the busiest tenors in Chicago is Franklin Kidd, a professional pupil of Mrs. Mann. He has given a large number of concerts in the last four weeks and sings at the Hyde Park Y. M. C. A. on April 12. Ethel Halterman, contralto, also of the Mann Studio, gives a program March 23 at the Chicago Evangelistic Institute, where she is also on the faculty.

### DATES AHEAD FOR MARIE SIDENIUS ZENDT

During April and May, Marie Sidenius Zendt, the popular Chicago soprano, will be busy filling concert dates and in June will have another Pacific Coast tour. April 4, she is to sing Rossini's Stabat Mater in Chicago; April 16, at Georgian Hotel, Evanston, Ill.; April 20, University Glee Club, Urbana, Ill.; May 1, at Kimball Hall, Chicago; May 11, Chicago Vassar Club, Orchestra Hall; and May 29, Aurora, Ill.

### CHICAGO MUSICAL COLLEGE NEWS ITEMS

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and Ruth Orcutt, student of Edward Collins, gave a joint recital at the Y. M. C. A. hotel, on March 8.

Harriet Jordan, soprano, student of Herbert Witherspoon, appeared as soloist before the Hyde Park Travel Club on February 20. Miss Jordan was also soloist at the Bryn Mawr Woman's Club on March 5. George Gove, basso, another student of Mr. Witherspoon, sang a number of solos with the University of Chicago Choir at the Joseph Bond Chapel on March 14. Arlene Durkee, soprano, also a Witherspoon student; Kathleen Clark, piano student of Edward Collins, and Betty Cain, violin student of Leon Sametini, gave a program at the Medina Country Club on March 11.

Virginia Smietanka, vocal student of Mabel Sharp Herdieu, appeared before the South Shore Musical Club on March 19 in a group of Chinese Songs. Miss Smietanka sang at a benefit for the South Chicago Hospital on March 13.

Rose Damore, pianist, student of Mme. Cole-Audet, was soloist at the Chicago Greek Assembly at the Morrison Hotel on March 11.

Maym Rabinowitz-Trevis, piano student of Maurice Aronson, was soloist at the Sunday afternoon concert at the Three Arts Club on February 12.

Lillian Rehberg, cellist, student of Alfred Wallenstein, was soloist at the Chicago Symphony Pop concert on March 8. Lois Bichl, cellist, another Wallenstein student, appeared in concert at the Playhouse on March 11. Goldie Gross, cellist, also a Wallenstein student, is principal cellist with the Woman's Symphony Orchestra.

#### RUTH RAY AT LYON & HEALY HALL

It was truly an "artist recital" that Ruth Ray gave during the week of March 12 in the regular series at Lyon & Healy Hall. Every afternoon Miss Ray charmed large audiences with her beautiful violin-playing. Tartini's Sonate in G minor and numbers by Paganini, Handel-Hubay, Mozart-Kreisler, Saint-Saëns, Crist, Sowerby, Goossens, Vecsey and Sarasate won the full approval of the listeners.

#### GUNN STUDENT IN DEBUT

A gifted young pianist, Grace Nelson, made her debut in recital on March 15, at Fine Arts Recital Hall. Here is another pianist who has had the efficient training of Glenn Dillard Gunn, to whom she should do honor in the professional field. Miss Nelson gave a fine account of herself in a program comprising Bach-Busoni, Beethoven, Chopin, Sowerby and Liszt, and gained the appreciation of the audience.

#### ORCHESTRA IN WAGNERIAN PROGRAM

Wagnerites had their inning at Orchestra Hall on March 16 and 17, when Frederick Stock assembled a contrasting array of that master's works and called upon Florence Austral and Richard Crooks to assist in the great event. What with Conductor Stock's and the Chicago Symphony Orchestra's wonted virtuosity in matters Wagnerian, Florence Austral's magnificent soprano and Richard Crooks' lovely tenor voice, and their exquisite renditions, it was truly a memorable occasion.

There were the overture to The Flying Dutchman, and excerpts from Tristan and Isolde, Die Meistersinger, Die Walküre and the Götterdämmerung. Miss Austral lent her admirable voice and art to Isolde's Narrative, and Brunnhilde's Immolation, besides the duet in The Dusk of the Gods. Mr. Crooks' share in the success of the concert came in The Prize Song from Die Meistersinger, Lohengrin's Narrative and Siegfried's Apostrophe to Brunnhilde. One of the most enjoyable concerts of the season!

#### VITALY SCHNEE TO PRESENT PUPILS

Vitaly Schnee, the Russian pianist who has met with much success since locating in Chicago, is busy teaching and giving recitals. He is now preparing a number of his pupils for a recital to be given on April 22 in the recital hall of the Girvin Institute.

#### GUNN SCHOOL MUSIC NOTES

Glenn Dillard Gunn, president, will give a lecture for the Kentucky Music Teachers' Association at Louisville on March 22.

Marie Bronarzik appeared on the Atwater Kent Radio program broadcasting from the Chicago Studio.

Emma Lazaroff, of the opera class, appeared in Cavalleria Rusticana at Detroit recently.

Saul Dorfman, pupil of Glenn Dillard Gunn, played for the Piano Club at the Illinois Athletic Club on March 12.

Grace Nelson, artist pupil of Mr. Gunn, filled a recital date at Findlay College, Findlay, O., on March 6. Her program was long and exacting and was enthusiastically received. She also appeared in her Chicago debut recital in the Fine Arts Hall, on March 15.

Viola Roth, teacher of dramatic art, gave a series of Children's plays, on March 10 at the Chicago Arts Theater.

Sara Levee, artist pupil of Mr. Gunn, and Beulah Burkholder, pupil of Christina Dickson, appeared before the Windsor Country Club on March 9.

Ruth Bassett, vocal pupil, appeared before the Lakeview Woman's Club and Daughters of Indiana. She is holding the position of soloist at the Evanston Baptist Church.

The following pupils of George Haas gave a recital over WSBC on March 11: Clara Kunel, soprano; Vera Hardesty, contralto and Leslie Johnston, tenor.

A class in musical appreciation, conducted by Albert Goldberg, was started on February 6 with a large registration. Illustrations are furnished by artist members of the faculty and the Ampico recording piano.

JEANNETTE COX.

#### Meisle Reengaged by San Francisco Orchestra

Kathryn Meisle, who will soon make her ninth trip to the Pacific Coast within eighteen months, has been engaged to sing Bach's St. Matthew Passion and the Verdi Manzoni Requiem with the San Francisco Symphony Orchestra, under the direction of Alfred Hertz, in the annual Spring

Festival sponsored by the Orchestral Association. Last year Miss Meisle made her first appearance with Mr. Hertz and his orchestra, singing in the gala Christmas performances of The Messiah. The contralto is well known on the coast owing to her successes with the San Francisco and Los Angeles Opera companies and her many recital tours in that section. She returned home from her third Pacific Coast concert tour on March 15, and must be in San Francisco again by April 4, singing enroute at the Lindsborg (Kansas) Easter Festival, which will open with her recital on Palm Sunday and close on Easter Sunday with a recital by Mary Lewis.

On her return from the Coast Miss Meisle will sing with the Chicago Mendelssohn Club the Brahms Rhapsody, for contralto, chorus and orchestra, and give recitals at Bowling Green, O., and Normal, Ill.

#### Giuseppe Leoni at Musical Art League

At a meeting of the Musical Art League on the evening of March 6, Giuseppe Leoni, baritone, sang for the members



GIUSEPPE LEONI

a group of songs, followed by the Toreador song from Carmen. The beauty and richness of his voice and the dramatic intensity of his style gave much pleasure.

Maestro Arturo Papalardo, at the piano, accompanied the baritone with much discrimination and taste, lending to the accompaniment of the Carmen air an orchestral character that was most effective. Sustained applause was accorded singer and pianist during and at the end of the short recital.

#### Virginia Snyder Active

On March 11, Virginia Snyder, Philadelphia pianist, accompanist and coach, was heard in a delightful half-hour's piano recital at the Rawson Center for Artists, Rodin Studios, New York City. Miss Snyder also appeared as soloist and accompanist for Honore Bailey and Jane Birkhead, sopranos, and Wynema McKinley, contralto, in a concert given on February 28 for the Contemporary Club of Trenton, N. J. Other recent appearances have been with Winifred Clark, contralto, before the Matinee Musicale and the New Century Club, both of Philadelphia; with Marie Stone Langston, contralto, at the Matinee Musicale; with the Phillips-Jenkins Singers broadcasting from station WLIT, and from the same station for soloists from Winthrop Ames Opera Company.

Miss Snyder has for several years been one of Philadelphia's successful accompanists and is steadily gaining recognition as a pianist and also for her valuable aid to singers in building repertoire. She is continuing her studies in piano in New York this season with Ernesto Berumen and in accompanying with Mr. Frank La Forge.

#### Busy Season for Manuel and Williamson

Philip Manuel and Gavin Williamson, duo pianists and harpsichordists, began their season early in November at El Paso, Tex., where they played at one of Mrs. Hallett Johnson's Twilight Musicales; on the following day they opened the Junior Artist Series, also managed by Mrs. Johnson. Their tour took them to Ogden, Utah, and included appearances on the major musical courses at Denver, Colorado Springs, and Boulder, Col.; Marshalltown, Ia.; Fond du Lac, Wis.; Evanston, Ill.; Ashland, Ky.; Raleigh, N. C.; Minneapolis and St. Paul, Minn. In the last two cities the artists were soloists with the Minneapolis Symphony Orchestra. Later Manuel and Williamson appeared in Wisconsin and Indiana for civic music associations, following which they made a tour of the Southern States.

#### La Forge Heard Over Atwater Kent Hour

Frank La Forge, composer-pianist, was assisting artist to Frances Alda for the Atwater Kent Hour on March 4. In addition to playing Mme. Alda's accompaniments, Mr. La Forge presented the first movement of the Grieg A minor concerto with orchestra. It is seldom that he is heard in the capacity of piano soloist, but, when he is, it is a rare treat for those fortunate enough to be listening. Over the radio Mr. La Forge played with intense feeling and a fine sense of rhythm, bringing to his solo work the true art which has always been his. He has a beautiful singing tone and a crisp technic which are valuable assets in broadcasting. Many listeners-in expressed the hope that Mr. La Forge may be heard in an entire program of piano solos in the near future.

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### Ida Gardner to Return to Paris This Summer

Ida Gardner, of Tulsa, Oklahoma, met with such success in Paris last summer, introducing the Dunning Child System for teaching music, that she plans to return there this season, leaving in May and opening her Paris class in the Francois Premier Hotel, Fontainebleau.

In January, Miss Gardner was hostess to Carre Louise Dunning who conducted a successful master class for teachers in Tulsa. Largely through the efforts of Miss Gardner, a demonstration of the Dunning system for teaching children, will be a feature at the state convention of Federated Music Clubs, to be held at Enid, Okla., April 11 to 13.

Miss Gardner is a past president of the Tulsa Associated Music Teachers organization serving two terms in that capacity. She also was president of the City Federation of Music Clubs, and directed during her term as head of that group, two of the city's most outstanding celebrations of National Music Week. She is a leader not only in music and cultural circles in Tulsa, but she is actively identified with civic and social activities. She sponsors the MacDowell Clubs for the benefit of her young pupils and maintains two studios for the convenience of her patrons. Her new studio in the Jenkins Music Building is utilized by her assistants and normal teachers classes which she conducts each spring and fall. L. J.

### Ravel's Genius Admired by Lisa Roma

The musical world is much interested this season in the initial tour of this country by Maurice Ravel, French composer and pianist, and the presentation of his songs by Lisa Roma, soprano, to accompaniments played by the composer.

It is obvious that to interpret these compositions adequately the singer must feel an intimate understanding of and a sincere love for them, and that is just what Lisa Roma does feel for the songs of Maurice Ravel. Miss Roma believes that at a time not far distant in the future, Ravel will be accepted as a song writer equal in greatness to any that the world has thus far produced. She considers him to be the logical successor of Debussy, as one who has accepted, enlarged and built upon the style of the earlier French writer with a masterly and individual conception. Ravel's music is of the new, modern idiom, and many of his dissonances which appear at first to be little more than chance or random combinations, prove, upon intelligent study, to be well planned and constructed harmonies.

Miss Roma believes Ravel's use of the piano accompaniment to be more vital and effective than that employed by many song writers. He conceives the accompaniment to the song to be an important and balanced half of the unified whole between singer and player and feels that unusual coordination is necessary between the two artists performing the work. Ravel, when writing his compositions, leaves very little to the individual interpretive and imaginative powers of vocalists, very minutely and explicitly marking the score throughout with detailed directions as to the intended interpretation.

### Chase Studio Notes

Margaret Speaks, a very promising soprano who has been studying voice with Helen Chase for some time, gave an enjoyable recital recently in Congress Hall, Washington, D. C. The next program given by Miss Speaks will be in Easton, Pa., in April.

Alice Busee, mezzo, also a voice pupil of Miss Chase, and Miss Speaks have given several programs, including duets, over radio stations WABC, WOR and WGBS. They will also be heard on March 25 at the Commodore Hotel with orchestra. The program will be broadcasted. Miss Busee is a member of Hammerstein's Golden Dawn Company.

Mrs. Henry Seaman of Wantagh, L. I., who has coached for several years with Miss Chase, is directing a company which will give Pinafore on Long Island in the near future.

Reed McClellan, baritone and voice pupil of Miss Chase, is now a member of the Sunny Days Company, Mr. McClellan formerly sang with the Band Box Follies.

One of the interesting engagements among the prominent artists who are coaching with Miss Chase is that of Ethel Hottinger of Chicago. Miss Hottinger is singing the leading mezzo roles this season at Liege.

### Jacob Gegna Organizes Beginners' Class

Jacob Gegna, violin teacher who has many successful pupils appearing before the public, and who recently inaugurated class lessons for beginners, reports with enthusiasm upon the success of his new undertaking. In order to afford an opportunity to those whose financial circumstances do not permit them to pay the regular fee of a teacher of established reputation, Mr. Gegna conceived the idea of personally conducting small groups of beginners at a rate within the means of all. He is preparing a number of these pupils to participate in a joint recital to be given next May.

### Robeson Soloist with Orchestra

Lila Robeson, contralto, appeared recently as soloist with the Cleveland, Ohio, Orchestra, and the following day, James H. Rogers stated in the Cleveland Plain Dealer that she declaimed with dramatic effectiveness the air from Bemberg's Joan of Arc. In commenting on a group of songs with orchestral accompaniment, the critic of that paper declared that "they were done with telling, vibrant and plaint tone and with appreciative grasp of their varied interpretative demands." According to Archie Bell in the



IDA GARDNER  
of Tulsa, Oklahoma, a teacher of the Dunning System.

Cleveland News, "Miss Robeson, possessor of a glorious contralto voice that Cleveland knows well and likes to hear, was in her best voice in selections by Bemberg, Chausson and Strauss."

### Crooks on Atwater Kent Hour

Especially engaged to sing on the Atwater Kent Hour from the National Broadcasting Station, New York, on Sunday Evening, March 11, Richard Crooks made a flying trip from New Castle, Pa., after singing a concert in that city, and immediately after broadcasting had to leave for Kansas City, Mo., where he appeared on the Fritschy Course for the second consecutive season, on March 13. Crooks resumed his concert tour after singing in Kansas City by appearing as soloist with the Chicago Symphony Orchestra under Stock on March 16 and 17.

### Ernest Davis Gives Many Encores

The Daniel Mayer office is in receipt of the following comment on a recital by Ernest Davis at the Lewiston State Normal School in Lewiston, Idaho: "So far as the concert given by Mr. Davis is concerned, it was the most artistic and marvelous program that people here have ever heard. His splendid voice and dramatic ability thrilled the audience and left them clamoring for more. He was compelled to give numerous encores especially after his artistic interpretation of Fruhlingzeit and after his Celeste Aida. Of great importance also is Mr. Davis' charm and pleasing personality. Much appreciation of his concert has been expressed here."

### Thibaud Plays in Tallahassee at the Florida State College

The student body of over fourteen hundred young women at the Florida State College turned out en masse recently to hear Jacques Thibaud, French violinist, in recital. Music lovers within a motoring radius of Tallahassee also were in attendance.

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# Lucretia Goddard Bush Pleases at Symphony Hall Concert in Boston

Gives Joint Concert With Mario Basiola—Goodrich Conducts People's Orchestra—Giesecking Rapidly Becoming Favorite—Other Concerts

BOSTON.—Another concert-full week-end yielded unusual pleasure to musical Boston, what with the symphony concerts and three Sunday concerts offering interesting programs to those who like music with their Sabbath. Of particular local interest was the joint recital given at Symphony Hall on Sunday evening by Lucretia Goddard Bush, rising soprano from the studio of Mme. Vinello-Johnson, and Mario Basiola, baritone of the Metropolitan Opera House. Miss Bush had not been heard in this vicinity since her auspicious debut as Marguerite in a performance of Faust with the San Carlo Opera Company some eighteen months ago. Although only seventeen years old at the time, she made an uncommonly favorable impression, the critical consensus being that her voice was of naturally lovely quality and that it was well-placed; also that she sang with a high degree of musical intelligence and was, moreover, an actress of no mean skill. Her singing at Symphony Hall provided abundant evidence that the promise of Miss Bush's earlier appearance was well on the way to fulfillment. The Jewel Song from Faust; an air from Handel's oratorio, Suzanne; Mini's familiar air from Bohème; lieder by Schubert, Schumann and Brahms, and songs of Bizet, Grieg and Fourdrain gave her ample opportunity to reveal those gifts—native and acquired—that won her so much praise on the occasion of her operatic debut. To be sure, occasionally excessive zeal to communicate the emotional significance of text and music lead her now and then to force her voice so as to impair its natural loveliness. But she errs on the right side as an interpreter; furthermore, the importance of understatement as a means of emphasis is not generally appreciated, even by many artists twice Miss Bush's age. The attractive presence and charming personality of this promising young artist contributed to the pleasure afforded by her singing, and she was recalled again and again.

Success also attended Mr. Basiola's vocal efforts—thanks largely to the rich resonance and generous range of his voice and to the inclusion of popular items in his list of pieces. Handel's Largo, the Prologue from Pagliacci, the Largo al Factotum from Rossini's Barber, Italian folk songs and numbers by Scarlatti, Durante, Massenet, Hawley, Diaz, Curci and Cimarosa comprised the baritone's portion of the program, and it is to his credit that he sang with telling effect throughout the evening, winning many recalls. A duet from Thomas' Hamlet, with which the singers brought the concert to a close, stirred the audience to especial enthusiasm. Alberto Bimboni was a sympathetic accompanist.

## WALLACE GOODRICH CONDUCTS PEOPLE'S SYMPHONY

A notable event in the annual chronicle of the People's Symphony Orchestra is the yearly appearance of Wallace Goodrich as guest conductor. Mr. Goodrich can always be depended upon to arrange a program of fine intrinsic worth and to interpret it with skill, unflinching taste and musical sensibility of a high order. At the concert of Sunday afternoon in Jordan Hall he opened with Mozart's overture to Il Seraglio, proceeded with the introduction to the third act of Die Meistersinger, continued with MacDowell's D minor piano concerto, and brought the program to a close with numbers by Cesar Franck and Glazounoff—Psyche's Slumber, by the former, and the Symphonic poem, Stenka Razin, by the latter. Smooth playing characterized the playing of the orchestra, with clean-cut rhythm and a notably fine sense of balance and proportion.

As soloist in the concerto Susan Williams renewed and strengthened the excellent impression previously made here that she is a pianist worth watching. Her command of technic and tone is praiseworthy; she plays with musicianship and incisive rhythm; she is not unmindful of poetic values. Miss Williams was deservedly recalled.

## GIESECKING

One of the memorable events of the season was the Sunday afternoon recital of Walter Giesecking at Symphony Hall. His brilliant successes in this city last year, as soloist with the Boston Symphony Orchestra and also in recital, served to whet the appetite of the musically discriminating and an audience of good size was on hand to greet him. Bach's B minor overture in the French style, Beethoven's C minor sonata (Opus 111), the symphonic studies of Schumann and six items from Debussy's second book of preludes comprised Mr. Giesecking's program. His amazing command of nuances, comprehensive technical equipment, musical intelligence and taste again combined to excite wonder and admiration.

Loath to depart, the audience insisted on encores without number.

## ARTHUR WILSON'S PUPILS GIVE CADMAN CANTATA

Charles Wakefield Cadman's operatic cantata, The Sunset Trail, in two acts, was given for the first time in Boston at the Woman's Republican Club by twenty-five artist pupils from the vocal studio of Arthur Wilson. Although prepared at short notice and given after only four rehearsals, the performance reflected great credit on Mr. Wilson who, incidentally, made his first public appearance as a conductor, and with signal success. Reginald Boardman, favorably known as accompanist for Mr. Wilson's pupils at their Jordan Hall recitals, gave orchestral support at the piano.

Dorothy George, as the Indian maiden, Wildflower, sang with the marked beauty of voice and dramatic sense in style which have characterized her recent appearances in Boston. Robert Paul, a promising new tenor of this studio, disclosed a fine voice in the part of Redfeather. As the commanding warrior, Grey Wolf, Percival Dove made a splendid impression with a baritone of heroic proportions. The other parts were taken as follows: Chief, Morris Brown and Walter Beebe; Old Man, Arthur Fleming; Medicine Man, Harry Delmore; Brave, Lewis Page.

## THE SYMPHONY CONCERT

The program of the 18th pair of Boston Symphony concerts included, for its first performance in this city, Walton's Sinfonia Concertante for orchestra and piano (Bernard Zighera, one of the harpists in the orchestra, serving as a highly competent pianist). This work had its première last January at a concert of the Philharmonic Society in London. The composer's spirited overture, Portsmouth Point, inspired by one of Rowlandson's prints, gave genuine pleasure when Mr. Koussevitzky brought it out here last season. In the concerto Walton uses the piano mainly as an orchestral instrument and chiefly for its percussive effects. The bold individual style that characterized Portsmouth Point is again in evidence. It is a diverting music, skillfully written, but leaves the impression that it is the work of a transitional period.

For the rest, Mr. Koussevitzky presented the dynamic Scythian Suite of Prokofieff—not quite so overpowering as when first heard here a few seasons back—and, for a closing number, the first symphony of Brahms, in the Russian leader's dramatic, eloquent and ever songful reading.

## AIMEE PONCHON AND WILLIAM SIMMONS

Aimée Ponchon, mezzo-soprano, and William Simmons, tenor, recently divided a concert at Jordan Hall, with Howard Slayman as able accompanist. Miss Ponchon disclosed a voice of agreeable quality and good range, excellent diction, musical intelligence and expressive power in Schumann's song cycle, Frauenliebe und Leben, and in pieces by Endicott, Burleigh, Beach and Foster. Mr. Simmons displayed a light voice of pleasant quality and no little interpretative ability in operatic arias from Messenger and Lalo, and in songs by Widor, Debussy, Robinson, Quilter, Endicott and Chadwick. The singers were vigorously applauded, particularly after their enjoyable rendition of the duet, Tu Pleures, from Massenet's Manon.

## HENRI DEERING

Henri Deering, pianist, chose to play four fairly substantial pieces at his recent Jordan Hall recital: Liszt's transcription of the organ prelude and fugue in A minor of Bach; Franck's Prelude, Aria and Finale; Ravel's Le Tombeau de Couperin and the B minor sonata of Chopin. In his performance of this program Mr. Deering demonstrated that he is the possessor of a serviceable technic and that he has a fine regard for musical design. As an interpreter he has a tendency to miss the forest for the trees, although his interpretations are generally sound and pleasurable. He was warmly applauded.

## ALEXANDER KELBERINE

A pianist of unusual promise was heard at Jordan Hall in the person of Alexander Kelberine, a Russian pupil of Alexander Siloti. Four selections from Bach, the D minor sonata of Beethoven, and pieces by Liszt, Medtner, Scriabin and Chopin, gave Mr. Kelberine abundant opportunity to display a technic of virtuoso proportions, beauty of tone,

splendid command of shading and a very sympathetic response to the emotional mood of his music. Indeed, it is this latter quality that is the conspicuous trait of this pianist's playing and that indicates the need of curbing here and there if he is to be regarded as an artist of conviction and power. Be that as it may, he made a highly auspicious beginning and will bear watching. His audience was very enthusiastic throughout the evening.

## ELLY NEY

Elly Ney gave a Jordan Hall recital to an audience that made up in enthusiasm, as the saying goes, what it lacked in numbers. Mme. Ney gave a pleasurable exhibition of her familiar powers—technical, musical, interpretative—in a well-varied program that comprised Mozart's C minor sonata, the Symphonic Variations of Schumann, and pieces labelled Bach-D'Albert, Brahms, Prokofieff, Pisk-Mangialli, Debussy and Chopin.

## CECILE DE HORVATH

A recent afternoon recital at Jordan Hall by Cecile De Horvath attracted an audience of good size which applauded the pianist with spirit throughout the concert. The pianist disclosed a serviceable technic, fine sense of rhythm, and an instinct for the melodic line in a program that included Schubert's Impromptu, Glazounoff's B flat minor sonata, the B minor ballade of Liszt and numbers by Seeboeck, Debussy, Chopin, Moszkowski, Beach, Goossens and Strauss-Schulz-Evler.

## CAROLYN BERGHEIM

Another pianist who may count a sure feeling for the melodic line among her virtues is Carolyn Bergheim, who gave an uncommonly pleasurable recital recently at the Copley-Plaza. Her introductory pieces from Scarlatti, Gluck and Brahms made it clear at the outset that Miss Bergheim was a young artist of unusual promise, for not only does she command a technic that can be brilliant when brilliance is called for: she has the good taste and imagination to make this technic serve a poetic nature and genuine musical feeling. That she already has the power and understanding requisite to an eloquent interpretation of Cesar Franck's Prelude, Aria and Finale is hardly to be expected at this stage of her career. A study, a ballade and three Ecosseuses out of Chopin gave her ample opportunity for shading, beauty of tone and emotional intuition. Miss Bergheim made a highly favorable impression on her listeners and was recalled many times.

## MARGARET HAMILTON

Still another young lady who would charm via the piano did so at Jordan Hall in the person of Margaret Hamilton. Her program comprised the F sharp minor sonata of Schumann, Mendelssohn's prelude and fugue in E minor, two dances of Respighi, and pieces labelled Debussy, Medtner, Rosenthal and Delibes-Dohnanyi. Technic and tone commend Miss Hamilton; she phrases her music as one who is sensitive to its design. As an interpreter this pianist errs on the right side in that she does not always practice understatement; but such zeal is commendable and surely contributes to the pleasure afforded by her playing.

## N. E. CONSERVATORY NOTES

Ruth Collins, '28, a talented harp pupil of Alfred Holy at the New England Conservatory of Music, gave a lyric action recital in costume under direction of Clayton D. Gilbert, head of the dramatic department, on February 16.

Miss Collins, who entered the Conservatory from Ocala, Fla., expects to be graduated in harp next June. She was assisted in her well-attended Conservatory performance by Dorothy R. Knauss, a promising harpist of uncommon gifts; Beatrice C. Perron, violinist, and Mary Fishburn, pianist. The program included songs from the Chinese, by Alice Barnett, Granville Bantock and Goetzl; Moods of Pierrot, by Wintter Watts; songs of the Roumanian mountains, by Hermann Lohr and other works. J. C.

## Patton Heard as Wotan in Walküre

Following Fred Patton's recent appearance in Die Walküre with the Philadelphia Civic Opera Company, the Public Ledger declared that "Fred Patton made his first appearance of the season with the company and was excellent as Wotan, reaching his highest point vocally in the exquisite Farewell of the closing act and acting well throughout." And the Philadelphia Record stated that "Fred Patton astonished even his most sympathetic well-wishers with a Wotan of compelling majesty and power."

## Barron and Barth Broadcast from Canada

Two well-known New York concert artists, May Barron, contralto, and Hans Barth, pianist, were heard over the radio from Toronto, Canada (station CJYC), on March 12 under the auspices of the Maple Leaf Milling Company.

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## PRACTICAL HINTS IN DEVELOPING THE ART OF SINGING

by Frantz Proschowski

The fourth of five articles by this well known vocal teacher

Before we suggest a means by which the vocal student may develop the art of hearing as it should be applied to singing there must be no mental confusion. When we find a voice of sufficient value to deserve training the vocal organs are, by nature, perfect and capable of expressing whatever the respective talent warrants. As I have said many times, the mind or intellect is the motive power. What takes place in the mind is fundamental in physical action and correlated to it, although the will as well as the intellect is a strong power. The inner, mental hearing commands the physical, external manifestation and makes them one; therefore, in the art of singing the mind and physical organs become one through correct coordination.

We have often spoken of tone-thinking; and we could enlarge upon the subject to a far greater extent, but it seems better to keep it as simple as possible. Tone has its geometrical form, not invented by man's intellect but understood through his observations. Through perfect hearing we achieve the correct tone form; we eliminate every error regarding singing. Everything is error which cannot be proved by results based on perfect coordination between mind and physical organs. Where coordination fails results are not forthcoming.

For those who are sincerely interested in our subject repetition will not be a bore; consequently let us mention again the fact that all languages are constructed on one and the same system of sound form or vowels. These forms are not man's invention but results of evolution.

Perfect understanding through hearing of these perfect vowel forms is the logical basis of thinking for all vocal students. Mind and tone-thinking go hand in hand with the physical process of singing; therefore when we produce the sound forms or vowels perfectly it means, at the same time, that the vocal organs are perfectly adjusted through hearing, not through any suggestion of ideas of placing the voice here or there. There is no local placement to which the voice can be directed; wilfully directed or placed tones are most unmusical to listen to and are most uncomfortable to the singer.

The vocal cords produce the vibrations of the human voice in the larynx, the reflectors of the vocal tube, and the pharynx. No resonance is achieved unless the producing and vibrating organs function perfectly. The production of perfect vowels results from perfect hearing, the final proof that the art of singing is entirely an art of hearing.

When we think a perfect tone we breathe perfectly. All the inconsistent breathing methods of many of our modern teachers can only be systems to obtain needless capacity and compression of breath to be resisted later by the vocal cords which then lose freedom and spontaneity, and eventually, through continued resistance to needless pressure lose their ability to produce the range of the voice with freedom, purity of intonation, forte, and pianissimo. Above all the voice loses beauty and quality, becoming hard, forced, and uncomfortable to the singer, who in turn becomes nervous (and rightly so), because the physical organs refuse to respond to the demanding mind. This is all the result of lack of understanding of nature's laws and substitution of man-made methods of artificiality in its place.

Students desiring to train their hearing to a more perfect degree should study text from the standpoint of vowels. First, fix in mind the vowel sounds in the following words, not considering spelling but the identical vowel sounds:

|          |            |          |
|----------|------------|----------|
| eel—seal | earl—pearl | old—told |
| it—lit   | art—part   | blew—you |
| ale—sail | sun—run    |          |
| fed—met  | all—brawl  |          |

Then take a page in any English book, extract the vowels from each word and syllable, and classify them according to the above mentioned series, pronouncing the flat "a" in words like glad and that, like the "a" in art and part. Do this work slowly at first, thinking very carefully about

the definite vowels, and, as the inner ear becomes keener in recognizing vowel forms, you may read the vowels in succession without the consonants. This done, read the text with the consonants, observing that vowels lose no resonance because of use of consonants. When singing either text or exercise sing entirely through thinking the vowel form. Do not neglect the vowel for what might impress you as tone color. The latter belongs entirely to expression and only means something when it expresses certain emotions. Meaningless tone coloring is confusing in genuine expression. It becomes powerful and convincing in obedience to the mind or the picture formed in the imagination because of its definite logical purpose. This training in pure vowel form which is usually neglected is fundamental in ear-training for the control of the human voice. It illuminates all fads and simplifies production through coordination of mental hearing and physical obedience, leaving the voice free and responsive to express the moods and emotions conceived in the artist's imagination. This develops into the basic principles of presenting the human voice in coordination with natural laws of expression, vocally and dramatically.

(To be continued)

### Wessell Artist with American Opera Company

Winifred Goldsborough, lyric soprano, and artist-pupil of Florence Wessell, who is also the teacher of Emily Roose-



Photo by Strauss Peyton

WINIFRED GOLDSBOROUGH.

Lyric soprano, artist-pupil of Florence Wessell, of New York, who is a member of the American Opera Company.

velt, recently sang Frasquita in Carmen with the American Opera Company winning decided favor. Miss Goldsborough was a scholarship pupil for two years in the opera depart-

ment at the Eastman School of Music, and became a member of the former Rochester Opera Company when it filled its New York engagement last season at the Theater Guild. Last spring she sang Marguerite in Faust with the company in Rochester, giving a creditable performance.

Last fall Miss Goldsborough gave a recital at the Muehl-buch Hotel in Kansas City, her home, having previously sung Micaela in Carmen there with the Civic Opera Company. In addition to a lovely voice, the young artist possesses much dramatic ability. She has been studying with Florence Wessell in New York for the last three months and shows marked improvement vocally. She won the Kansas City Music Club scholarship last fall, the second one which she has had from this organization. With this scholarship, she is working at present with Mrs. Wessell.

### New York School of Music and Arts Gives All-Liebling Program

Following the two unique programs of February 9-16, when young women students gave one program and young men the other, the New York School of Music and Arts, Ralfe Leech Sterner, director, recently presented a program exclusively of works for piano, violin and voice by George Liebling. It was the 673d pupils' concert of this institution, and the novel event, following closely on Mr. Liebling's triumphal appearance as soloist with the Boston Symphony Orchestra, and his Chopin recital in the Gallo Theater in New York, attracted an overflowing audience.

The music of this composer is by turns frankly melodious or impressionistic and held the interest of all. Helen Gumpfer played Bolero, for piano; "very lovely" said the composer himself. The excellent singing of Land That I Love by Janice Brown, with closing soft high A, made effect. Margaret Noonan, violinist, played Du Bist Wie Eine Blume and Fairy Dance with expression and fine technique, and Alice Rosenfield's performance of Ode to Spring and Etude Rhythmique led the composer to exclaim "excellent," for it was full of poise and artistic judgment. Ruth O'Neil's rich contralto tones were admired in Cradle Song and Faded Garland, and Frieda Hoffman sang Die Lehre very well indeed, in excellent German. Margaret Smith played as a two-piano piece the graceful Waltz in Thirds with Prof. Riesberg, of the faculty; her talent was evident to all. Edwin Matern's unusual bass voice and good singing pleased everyone in the pretty Serenade, and Raul Barragan contributed The Magic Fountain with clean-cut piano technique and good taste. Vincent Aita, pianist, was heard in the poetic Vision, in which his touch and interpretation were admired. Evan Williams, bearer of a famous name but unrelated to the elder Williams, sang Thee with a real tenor voice of quality, and was warmly applauded. Alice Denhardt and Felicia Caciopoli played the duet, Torchlight Dance, brilliantly; they are talented girls. Dounia Rutenberg offered Lady of the Lake, displaying lovely tone and excellent interpretation, and Alice Davis was the very capable accompanist. All the soloists played or sang from memory.

Part II of the all-Liebling program brought that composer's Concerto Eroico, op. 22, played by him, with his nephew, Leonard Liebling, editor-in-chief of the MUSICAL COURIER, at the second piano. This was the event of the evening, for the very brilliant work is full of interesting melody, themes of broad type, and spontaneity. Between movements the two exchanged felicitations by formal handshakes, to the tumultuous applause of the audience. At the close Mr. Liebling made a little speech, complimenting those who played and sang his works, and thanking Mr. and Mrs. Sterner for their special interest in arranging the evening's program.

The little get-together which followed was enlivened by the wit and bonhomie of the Lieblings, a family characteristic, with the playing of George Liebling's own modernization of Emil Liebling's Concerto Waltz, Florence, and the poetic Fairy Legends by Hugh Newsom, played by that talented young man.

### Mannes Orchestra Plays at MacDowell Club

The Senior Orchestra of the David Mannes Music School, conducted by Paul Stassevitch, was heard at the MacDowell Club on February 25, in a program of Mozart and Bloch. Ann Luckey, soprano, sang songs by the two composers between the orchestra's performance of Mozart's Kleine Nachtmusik and Bloch's Concerto Grosso for strings with piano obligato; and Olin Downes, critic of the New York Times, gave a short talk on Bloch at the conclusion of the program. The concert was arranged by Dorothy Lawton, chairman of the MacDowell Club's music committee.

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## Lillian F. Van Tine Pupils Enjoyed

The second in a series of studio recitals was given by pupils of Lillian F. Van Tine at her studios, Garden City, L. I., on February 18. About thirty-five pupils played, and all showed careful training, performing with musical feeling and good tone quality. There were a number of two-piano compositions on the program, which were well played and greatly appreciated by the many parents and friends present. Miss Van Tine makes a special feature of two-piano work, as she considers it of great value in rhythmic



Photo © Rossi, N. Y.

LILLIAN F. VAN TINE.

development and general musical education. There are two new Steinway grand pianos at the studio for this two-piano playing, which are a great incentive to the pupils.

The program included compositions by Schubert, Rubinstein, Chaminate, Du Val, Johnson, Dutton, Schytte, Mary Helen Brown, Dorothy Gaynor Blake, Nevin, Mozart, Godard, Bizet, MacFayden, Tofjussen and MacDowell. Tea was served at the close of the program.

## Echoes from the Caroline Lowe Studio

Ralph Leigh, tenor, in addition to fulfilling radio engagements has recently recorded for the Grey Gull Recording Company. He was featured in The Song Painter, and the National Broadcasting Corporation engaged him for the Electric Show in Philadelphia; he was soloist on the Diamond Corporation program. He tells with a chivalrous display of appreciation, the wonders accomplished for his voice by Mme. Caroline Lowe. "I arrived at the studio of Mme. Lowe with vocal organ worn and disrupted by incompetent instruction, and concluded I was far beyond repair. But Mme. Lowe tenderly and skillfully nursed that fragile instrument back into sparkling health; I can never repay this debt! Proof is that the demands made on my voice never find the vocal organs incapable of the task."

Doris MacKay, soprano, filled engagements at the W. C. Club of Brooklyn and at a concert in Carnegie Hall on March 4. Ronald Portman, baritone, has returned from a ten weeks' tour with Gypsyland. Garrick Douglas, bass-baritone is on a tour with The Manhatters. Diana Farris, soprano, will soon present an original singing and dancing act in high class vaudeville theaters. Myrtle H. Purdy, contralto, who gave a recital at Chickering Hall in January, has been engaged as soloist by the Baptist Church, Bayonne, N. J.; she is a staunch advocate of the Lowe training. A tea-recital given by Caroline Lowe at Chickering Hall, New York, last month, was attended by an enthusiastic audience. Eleanor Searle, coloratura soprano, studying with Mme. Lowe for four months, thoroughly surprised her audience by her remarkable progress; she has a voice of promise. Ralph Leigh gave convincing proof of marked gain in expression and color. Garrick Douglas, just returned from a tour of the United States and Canada, was in splendid voice, demonstrating fine improvement; he is destined to go far. Ralph Leigh and C. D. Bari took part in the Lincoln Day celebration at the Fifth Avenue Hotel. Eleanor Searle and Frances Hrubant have a return broadcasting engagement. Very recently Mme. Lowe gave a program exclusively by her pupils.

## Myrna Sharlow Well Received in Opera

Myrna Sharlow, soprano, appeared this season, in Philadelphia, in leading roles with the Pennsylvania Grand Opera Company. She was cast in Tosca and Andrea Chenier, and the impression made upon her audiences and the general manager of the company, Francesco Pelosi, was such that her reengagement for next season is inevitable. Mme. Sharlow now is on a five weeks' tour with the Chicago Civic Opera Company.

## Alsen for Milwaukee Saengerfest

Elsa Alsen has been engaged by the Milwaukee Saengerfest Association to sing in that city on June 14 and 16. Mme. Alsen sang Elizabeth in Tannhauser with the Chicago Civic Opera Company in Los Angeles and appeared as soloist with the St. Louis Symphony Orchestra in that city on March 9 and 10. Later this month the soprano will sing in Tannhauser again with the Chicago Opera, but this time in Minneapolis.

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## Music Notes From Coast to Coast

(Continued from page 37)

of Tchaikowsky's Variations on a Roco Theme. Not alone the audience, but the entire personnel of the orchestra was enthusiastic. He received recall after recall. Technically flawless, his interpretation was so filled with delicacy of rhythmic nuance as well as beauty of tone coloring that he lifted his audience almost into a European display of enthusiasm. The orchestra, under Krueger's baton, provided an excellent background and support. As a final number Mr. Krueger chose Rimsky-Korsakoff's Capriccio Espagnole, and played it with remarkable understanding and life. This work, with its tremendous climax, completed a program that will be remembered as one of the high lights of this season's performances.

The last of the children's concerts included several numbers from the Tchaikowsky Nut Cracker Suite. The Polonaise from the same composer's Eugene Onegin was also given, and the spirited Invitation to the Dance by Weber. Haydn's Farewell Symphony was effectively presented and made up an especially fine program, one which will serve to make the Young People's Series of next year eagerly anticipated.

Pietro Yon, celebrated organist, was heard in organ concert on the new organ of the University Temple.

Kathryn Meisle made her first Seattle appearance under the auspices of the Men's Club of Plymouth Church, as one of the numbers on the club's annual artist course.

The Pro Arte Quartet was presented in concert at Meany Hall by the Women's Federation of the University of Washington. This noted organization gave one of the finest ensemble programs that has been heard in the city this year and was keenly appreciated.

Koliva Levienne, cellist, and John Hopper, pianist, both members of the Cornish School faculty, appeared in a sonata recital at the Cornish Little Theater. Nardini, Strauss and Cesar Franck sonatas were interpreted, the latter composer being represented by a cello arrangement of his famous violin sonata.

Jacques Jou-Jerville has announced the opening of the second semester of his Opera School. This is the first season of the school, but it has already given some excellent opera presentations, which accounts for the large enrollment for the second semester.

Zeneida Sergieva, piano instructor at the Cornish School, presented a number of her advanced piano students in an interesting recital at that institution.

The recent recital of Hanaye Kurihara, Japanese soprano and artist pupil of Kirk Towns, was a decided success. Mr. Towns is a prominent instructor of the city whose pupils' recitals are always achievements. Assisting on this program was Pauline Faulk, piano student from the class of Sara Yeagley.

The honorary sorority, Alpha Epsilon, of the Cornish School, sponsored a concert devoted entirely to ensemble numbers, and given exclusively by those students who comprise its membership.

John Blackmore, formerly a Seattle pianist and teacher, but more recently of Chicago, gave an interesting lecture at the Cornish Little Theater, on the Matthey Principles in Piano Playing. Mr. Blackmore remained in Seattle one week, giving private piano instruction to a large class of his former followers, and those interested in the Matthey work.

The Seattle Musical Art Society presented Pearl McDonald, lecturer, as one of its series of Morning Recitals, Miss McDonald gave a lecture entitled Humor in Music, which was illustrated by piano, violin and voice selections, given by various members of the society. J. H.

**Syracuse, N. Y.** The Syracuse Symphony Orchestra gave its ninth subscription concert at Keith's Theater, with Nina Koshetz as soloist. The principal numbers were: Concerto Grosso by Bloch, and Till Eulenspiegel's Merry Pranks by Strauss, and the performance proved to be probably the best concert in its history. Mme. Koshetz appeared in modern Russian songs, and captured the fancy of her audience.

The Syracuse Symphony Orchestra gave a "pop" concert in the Armory with Carlos Salzedo, harpist, and Tina Lerner, pianist, as soloists. The feature of the concert was Salzedo's own composition for harp and orchestra, entitled The Enchanted Isle. Ultra-modern in style, the work is particularly designed to demonstrate the capabilities of the modern harp. Mr. Salzedo also played an encore of his own composition, An Indian Theme and Variations. Such harp playing has never been heard before in Syracuse, either technically or from the standpoint of musicianship. Flivver Ten Million, the principal orchestral number, aroused only a mild curiosity and some amusement. R. S.

**Tulsa, Okla.** The School of Fine Arts of the University of Tulsa, under the leadership of Dean Albert Lukken, is making plans for an outstanding summer school in the Southwest. The school of Fine Arts boasts an unusually strong resident faculty who will remain for the summer session. In addition many notable guest teachers have been secured to offer special work. George Oscar Bowen, national president of the Music Supervisors' Association, will be in charge of the courses in this department. He will be assisted by Milford Landis, who will offer courses in instrumental band music. The string courses will be given by Adolph Kramer. In addition, Rose Goddard, special representative of the Victor Phonograph Company, has consented to conduct classes in appreciation. G. Raymond Hicks will be in charge of the work in organ and theory. The piano department, headed by Boyd R. Ringo, is to remain for the summer session, as is Dean Albert Lukken and Mrs. Lukken of the vocal department. A. L.

**Washington, D. C.** One of the most brilliant concerts heard here in recent seasons was that given by Luella Melius during the recent opera festival. Her program was in itself one to command the respect of the supercritical and her resultant success was therefore doubly commendable. It is superfluous to repeat the qualities possessed by this singularly unassuming soprano, yet her achievements are such as to warrant continued praise. Her arias on this occasion were models of style, and her songs the essence of good taste and discernment. Mozart, Meyerbeer, Loewe, Reger, Paladilhe, Grovlez, Barnett and Manning, were the composers finding highest favor. Edgar Shelton, providing prime accompaniments, also lent much with his solos.

Pierre Montoux, directing the Philadelphia Orchestra, proved attractive both for his choice of works and for his spirited leadership. Vladimir Horowitz, rendering the third concerto of Rachmaninoff, proved himself the sensation he has been elsewhere.

Donna Ortensia's recital at the Mayflower drew a select audience. Her songs, cleverly chosen and properly programmed, were splendid from many angles. The accompaniments of Mildred Kolb Schulze were of high order.

Another outstanding musicale was that recently given by Sigrid Onegin. She is one of the most popular artists to visit this city and always captures her hearers with her magnificent singing. An unusually distinctive group of compositions made up her program, for which a jaded public was thankful. Franz Dorfmueller was at the piano.

Fritz Kreisler called a host of admirers to his recital, and, while bringing nothing new programatically, swept them into enjoyable realms with his magical playing and departed only after a persistent audience was turned from a darkened hall. Again Carl Lamson was on invaluable assistant.

A splendid recital sponsored by the Friday Morning Music Club was that of Flora McGill Keefer and Max Merson. Mr. Merson, who is new to Washington, gave evidence of highly worth while pianistic ability, and his execution, phrasing, and interpretation were musicianly. His further appearances will be watched with interest. Mrs. Keefer's singing was evidence that she is a finished vocalist. The regret of her followers is that she refuses to make her art a profession, with the result that many have not heard of this woman who should rank with some of the best artists of today. On this occasion there were songs by Scarlatti, Rachmaninoff, Brahms, Curran, Whelpley and Scott, together with arias from Pique Dame and Mignon, each done with the skill of a singer who is well acquainted with her business. Lucy Brickenstein lent praiseworthy assistance at the piano.

The offerings of Sergei Rachmaninoff, on his annual visit, comprised the customary Bach, Chopin, Liszt, as well as the several popular works of the pianist himself. The audience was enthusiastic and drew the great Russian to the stage many times at the close of the recital.

Through the courtesy of Mrs. Edward W. Bok, the Curtis String Quartet gave a recital at the Library of Congress before a crowded hall. Mozart and Beethoven were featured upon the list of presentations. At the close of the musicale there was a reception tendered the visitors by the Music Division of the Library.

A delightful and stimulating concert was that given by the Boston Symphony Orchestra when it came for its only Washington performance of the year. Mr. Koussevitzky wove a lovely pattern with his composers, selecting Handel, Wagner, Ravel and Brahms. Needless to say, his admirers gave him full credit.

Toscanini and the New York Philharmonic Orchestra came to Washington for their second and last appearance of the season. A milling mob sought in vain for admittance, long after all space was sold. The comparative few who heard the Beethoven and Wagner of that afternoon will

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wonder at the charm of Toscanini's genius, marvel at what he does with his score and return to cheer and applaud him as they do few other directors.

The Rubinstein Club was fortunate in securing Devora Nadworney as soloist for its second concert. This capable contralto delivered a delightful program of songs by Strickland, Brahe and Aylward and a refreshing list of folk melodies. She is a welcome addition to local concert circles. The club offered selections by Rubinstein and Schubert as well as a good rendition of Hadley's cantata, The Fairy Thorn. Claude Robeson conducted.

The close of Maria Jeritza's tour for the season brought her an enthusiastic gathering that required of her many encores. Massenet, Schumann, Korngold, Debussy, Beach and Strauss were the leading composers represented. John Corigliano capably assisted with several well-played violin solos. The accompanist was Emil Polak.

An unhackneyed list of compositions marked the recital given by Sylvia Lent, assisted by Frank Bibb. The violinist is admired here and consequently received many recalls, many flowers and much favorable comment from the press. The feature of the program was the concert Italiano of Castelnuovo-Tedesco, which was performed for the first time locally.

The first two concerts sponsored by the Washington Composers' Club were attractive both for programs and artists. Frank Bornschein was the guest of honor at the first recital, leading the Wil-Nor Choral Club in several well-written works of his own and accompanying his wife in a musical reading of Browning's Pied Piper of Hameln. Additional offerings of merit were piano solos composed and played by Jerome Williams; a fantasy for concert and piano by Ervina J. Stenson, with Edward Cota as soloist and Mr. Stenson assisting, and piano compositions of Karl Holer played by Caroline Bender. The second program brought John Prindle Scott as the visiting artist, and he was represented by several songs, capably done by Herman Fakler. La Salle Spier and Henri Sokolov gave an interesting sonata for violin and piano, the work of the former. Alexander Henne-mann played the accompaniment to several of his latest songs, which were well rendered by Marguerite Sinclair. Mary How's Fantasia for piano and cello appeared to be the leading point in the recital. Bart Wirtz performed the cello part, and Mrs. Howe the piano part.

Sold out houses greeted the Winthrop Ames productions of Gilbert and Sullivan's Mikado, Pirates of Penzance and Iolanthe at the Belasco Theater. L. Stoddard Taylor deserves to be thanked for the treat he afforded local music lovers.

John Prindle Scott, well-known composer of songs, is spending several months here prior to his usual sojourn at McDonough, N. Y. T. F. G.

**Winter Haven, Fla.** This city enjoyed some good music during this season. The music department of the Women's Civic League, of which Mrs. Elizette Reed Barlow is in charge, has been conducting a successful concert series which brought appearances of the San Carlo Opera Company, Frieda Hempel and Serge Borowsky. Cavalier Rusticana and Pagliacci were presented by the opera company, and Miss Hempel was heard in a program comprised of opera selections, classic and modern songs. One feature of her concert was the singing of Strauss' Blue Danube Waltz, in the soprano's own vocal arrangement. Serge Borowsky, Russian baritone, was enthusiastically received for his artistic interpretation of a program of much variety and interest. B.

### Mimi Knapp and Lily Knapp in Joint Recital

Mimi Knapp, soprano, and Lily Knapp, violinist, who recently gave a joint recital at the Gallo Theater, New York City, after which they won the best of criticism from the press and public alike, will appear in concert on March 27, at the Odeon in St. Louis, Mo. A unique and varied program will be presented. L. M. Stellation is presenting these two talented artists. Clara Knapp will preside at the piano.

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## SIX PROSCHOWSKI ARTIST-PUPILS WHO ARE ENJOYING A BUSY SEASON



CLARK SPARKS,  
tenor, who appeared recently at the  
Barbizon Club. (Photo by Strauss-  
Peyton.)



MARIE HEALY,  
seventeen-year-old winner of the At-  
water Kent contest for fifteen Eastern  
States.



ELEANOR STARKEY,  
soprano, who will sing leading roles in  
opera in Germany next season. (Photo  
by Scott.)



HELEN ARDELLE,  
soprano, one of Roxy's Gang and a  
member of the Little Theater Opera  
Company of Brooklyn. (Photo by  
Brenner.)

## Artist-Pupils of Mr. and Mrs. Frantz Proschowski's Studio Constantly Busy

Donald Thayer sang at the Biltmore Morning Musicales on February 3 and won the applause of a critical and distinguished audience, and was highly praised by the press. This was his last appearance in New York this season, under the management of R. E. Johnston, before leaving for the coast. He will be heard shortly in concerts in San Diego, Ontario, Pasadena, Los Angeles, Fresno, San Francisco, Portland and Seattle, as well as over the Chautauqua circuit. He will sing over the radio during the summer months.

Marie Healy, seventeen-year-old coloratura winner of the Atwater-Kent contest for the fifteen Eastern States, who sang the polonaise from Mignon at the national contest, delighted an audience of 3,000 at her recital given on January 29 at the City Hall of Portland, Me. She sang two groups of songs and was accorded an enthusiastic reception on account of her exceptional vocal gifts and the superb artistry of her renditions. She had many recalls and gave six encores. Miss Healy sang on February 13 at the Hunts Point Casino, and over the radio on February 15. Arthur Judson engaged her to sing at the Barbizon benefit on February 19.

Clark Sparks, American boy tenor, gave a recital at the Barbizon Club on February 21, under the management of Arthur Judson. The recital was broadcast from Station WOR and relayed over a chain of twenty-six stations. He was soloist at a concert given in Bridgeport, Conn., on February 15.

Rosa Dominguez was the soloist at the ninth annual concert given by the Helicon Club on February 3 at the Hotel McAlpin. She sang a group of Spanish songs in costume before a distinguished and enthusiastic audience. She had three recalls and gave a number of encores, arousing her audience to the height of enthusiasm. Miss Dominguez was heard recently from station WGBS when she sang a program of Spanish and Mexican songs, and she sang on February 20 at the McAlpin Hotel.

Helen Ardelles, who studied with Roy Wall, associate teacher in Wichita, Kans., is the soloist at the Fifth Avenue Presbyterian Church, and also sings with Roxy's Gang at the Roxy Theater. She and Eleanor Starkey played alternately in the leading roles in Elixir d'Amore at the Brooklyn Opera. Helen Ardelles and Eleanor Starkey are both engaged for the leading roles in Robin Hood. Miss Starkey is the holder of the Dupont Scholarship. She gave a successful recital at Westchester Philips Hall recently and has been engaged by Norman Salter of Berlin to appear in leading roles in Germany during the season of 1928-29.

Laura McCoy, under the management of Horner and Witte, is on tour and will give many recitals in the main cities of the middle west. She will be sponsored by Fritz Busch in Germany and will appear in the Dresden Hof Opera in leading coloratura roles next season.

Helen Bourne, Edith Rogers and Dorothy Moran have been engaged by the Shuberts to take part in a musical show to open soon on Broadway.



LAURA MCCOY,  
coloratura soprano, who will make her  
operatic debut in Germany, under  
Fritz Busch, next season. (Photo by  
Newman-Bellier.)

### Wittkowska Versatile and Vivid

The reengagement of Marta Wittkowska for the three performances of Brunnhilde in Die Walküre by the Cincinnati Opera Company recalls the brilliant feat of this artist last season.

In an emergency brought on by the illness of Mabel Sherwood, who was to sing Rachel in The Jewess, Die Walküre was substituted and Wittkowska sang Brunnhilde on Sunday, repeating it again on Monday. Then as the management was unable to secure a substitute for Rachel in The Jewess, Carmen was put on, and Wittkowska sang Carmen on Tuesday and repeated Brunnhilde again on Wednesday, a remarkable feat of endurance as well as of versatility.

In commenting on these performances, the Commercial Tribune used such phrases as "Most brilliant personal triumph; result was vividly beautiful; her appearance is stunning and is an asset to her brilliant reading of the score . . . her cry evoked storms of applause and it was not more thrilling than her entire singing and acting of the great part. Hers is an exquisite voice with the abundant power and reserve which Wagner demands, and its handling enhances its native beauty."

The Enquirer said: "She sang the Carmen in such a manner as to arouse the enthusiastic plaudits of her audience. Her interpretation of Carmen was distinctive. Her creation was subdued, subtle, spiritual, yet undoubtedly seductive. Her acting of the role was equally admirable, and at all times she manifested an unflinching sense of rhythm and a keen feeling for dramatic climax." The Post wrote: "She is an ideal Carmen, glowing, vital, yet at all times subtly feminine;" and spoke of "her superb achievements in the different roles she has portrayed, her versatility being a source of increasing wonder as she essayed roles so widely different in character."

While of Polish descent, Marta Wittkowska is an American, and Syracuse University proudly claims her as one

of the outstanding artists who has gone from its halls to achieve success in the musical world.

### Curtis Institute Announces Free Tuition for All Pupils

Beginning with the next school year, tuition at The Curtis Institute of Music in Philadelphia will be free to all students, it is announced by Josef Hofmann, director. In former years the policy of the Institute has provided for partial or total exemption from tuition fees for students of unusual talent who have been unable to pay. The annual fee has been \$500, with an enrollment of about 225 students. The new policy grants free instruction in all departments to every student, thus making each pupil enrolled in the Institute a scholarship student. The entrance examination fee of \$20, payable when the applicant for admission appears for examination, will be continued. The sum realized from this source will be turned over to the Students' Assistance Fund.

The spring examination dates for admission to the Curtis Institute for the season of 1928-29 are announced as follows: Voice, April 11 to 12; harp, April 16; orchestra, April 30; organ, May 1; piano, May 2 and 3; accompanying, May 3; cello, May 4; violin, May 5; viola, May 5; composition, May 5. Applications for admission should be filed at least two weeks before the date set for examination.

### Gina Pinnera Engaged by Conductor

Gina Pinnera, dramatic soprano, who appeared in a sensationally successful debut New York recital at Carnegie Hall on February 18, has been engaged by Harry Barnhart, conductor of the Orange, N. J., Community Course, for the mid-winter concert of that organization on March 26. Mme. Pinnera will sing two groups of songs and the soprano role in the Easter cantata by Clokey, "He Is Risen."



ROSA DOMINGUEZ,  
Protegee of Tito Schipa, who has been  
most successful in her concerts. (Photo  
by Powell.)

### Guggenheim Fellowships

The following fellowships to musicians are announced by the Guggenheim Foundation: Quinto Maganini, composer; Robert Russel Bennett, composer; Roy Harris, composer; Nicholas G. J. Ballanta, a negro, reappointed to continue studies of the musical studies of the African people. Countee Cullen, negro poet, is also awarded a fellowship. It was Countee Cullen who wrote the words of Emerson Whitthorne's Saturday's Child.

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## What the Jury Thinks

The music critics of the New York dailies constitute the jury in the appended extracts from criticisms which have appeared in the local newspapers. Many concerts and operas are given in the metropolis, and the following day the critics agree or disagree on the merits or demerits of the performer. However, on most occasions the writers do not agree, and this department is conducted for the purpose of reproducing some of the contradictions, showing that, after all, the review constitutes but the personal opinion of the critic who covers the performance.—The Editor.

### Maria Carreras, February 14

**AMERICAN**  
Mme. Carreras has almost masculine musical grasp and dramatic breadth when such imposing qualities are necessary, and she revealed them to their fullest in the two classical fantasias.

**Post**  
... a good sized audience.

### Marguerite Valentine, February 15

**HERALD**  
... the pianist was also at home in what we heard of the Chopin group.

**HERALD**  
... the Tchaikovsky variations had a very commendable, clear-cut performance.

**HERALD**  
It is exactly this feminine quality in Mme. Carreras' performance which enkindles and ennobles her work, but also keeps it from ranking with the greatest masters of the instrument ... her line has not the masculine breadth and curve, nor the freedom and power.

**HERALD**  
... worthy of a larger attendance.

**SUN**  
Chopin comprised the third group and Miss Valentine's playing reached its low water mark of the evening.

**SUN**  
Tchaikovsky's variations ... sour notes and a listless, uninteresting style of interpretation.

**TIMES**  
... a sensitive and forceful player, seeking the brilliant, satisfying the technical demands, yet with the reserve of musicianly intelligence.

### Feodor Chaliapin, February 15

**HERALD**  
The mere impact of his performance is an experience seldom encountered ... tempered the tremendous power and reserve of his act with a winning geniality and heartiness.

### Adolph Schmidt and Irwin Hassell, February 16

**World**  
It was a graceful, thoroughly satisfactory sort of concert.

**HERALD**  
Mr. Schmidt showed ... a tone of generally commendable quality which might sometimes have been more outspoken to advantage, while Mr. Hassell gave a vigorous and skillful performance.

### Siegfried, February 18 (Metropolitan)

**American**  
Gertrude Kappel did a deeply stirring Brünnhilde.

**JOURNAL**  
... her portrayal of the goddess become woman was as admirable in its way as anything else in her repertoire.

**TIMES**  
The awakening of Brünnhilde ... was one more testimony to the value of this recent Metropolitan acquisition.

**SUN**  
... waded far beyond her depth, lacking technic, accuracy of fingering and smoothness of execution.

**EVENING WORLD**  
Mr. Chaliapin again demonstrated his vagaries and exaggerations in the field of French and English lyrics, but fortunately there were but few of these on his list.

**EVENING WORLD**  
... neither of the young aspirants demonstrated any particular talent for ensemble playing.

**EVENING WORLD**  
Their work was ... lacking in tonal refinement and balance, the pianist being especially prone to overstatement in loud passages.

**TELEGRAM**  
Mme. Kappel disappoints.

**TELEGRAM**  
Mme. Kappel's bridal Brünnhilde was hardly of a nature to gladden the many admirers that she has won here through her Isolde.

**TELEGRAM**  
Her awakening was a bungled and sullen affair ... nor did I like her simpering at the victorious hero after her surrender.

**Post**  
Rudolf Laubenthal ... sang gloriously, bringing out all the beauties of the music with clear, resonant tones exquisite in poetic shading and rich in vigor.

**World**  
We have heard many birds in Siegfried, but none that sang so beautifully as Miss Fleischer.

**HERALD**  
Even the brazen-voiced Mr. Laubenthal, who seldom sings as we wish he might, occasionally outdid himself.

**TELEGRAM**  
Mme. Fleischer, without quite the fluidity or purity of voice for an ideal Forest Bird.

### Carl Flesch, February 19

**SUN**  
He is an admirable violinist, one of taste in program making and his audience last night was adapted in size to the sort of fine performance he offered.

**TELEGRAM**  
... the prevailing slovenliness of his execution, his rough tone, slipping bow, Cloudy harmonics and dubious pitch would have earned short shrift in any nameless and guilty debutant.

### Constance McGlinchey, February 20

**TIMES**  
She is a sincere musician with native temperament, sound technique and musical understanding.

**SUN**  
The compositions of the above-mentioned passed in review under the exacting fingers of Miss McGlinchey, who played with a clarity born discreet pedaling and a coolness indicating impersonal detachment.

**HERALD**  
Miss McGlinchey's technique and understanding remain unequal to the proper or even interesting presentation of a program of the artistic proportions disclosed in her list.

**TELEGRAM**  
... the record of Miss McGlinchey's tonal, technical, rhythmic and structural vagaries in this composition would make neither instructive nor edifying perusal and may therefore be permitted to echo down the corridors of silence.

### The Holland Trio, February 20

**AMERICAN**  
With voices of individual beauty, artistically adjusted and ever maintaining a proportion that confessed to good taste and understanding.

**Post**  
There were ambitious attempts to which the singers rose ably, the soprano of Miss Kirpal showing warmly.

**World**  
... a sure tone and balance.

**EVENING WORLD**  
... engaged in a recital ... in which earnest attempts were made at excessive refinements of style oddly at variance with the slender vocal attainments exhibited.

**EVENING WORLD**  
The thin, light voices of the group were dominated by the unpleasant tones of the soprano in a manner that made adequate blending out of the question.

**SUN**  
The balance and finish were not always of the best.

### Franco Tafuro Back from Havana to Sing in Italy

Franco Tafuro has returned from Havana, where he appeared at the National Theater with great success in Rigoletto, Tosca, Pagliacci, Traviata and Lucia. The tenor is leaving for Italy to fill spring engagements, which will be followed by operatic appearances at the Arena in Verona in July and August, for which he has been engaged by Giovanni Zenatello. He will appear there in Turandot and Rigoletto, under the baton of Maestro Bellezza of the Metropolitan Opera Company.

Mr. Tafuro is very well and favorably known in America, having sung for the past three years with the San Carlo

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**CATHERINE GERTRUDE BIRD**, 658 Collingwood Ave., Detroit, Mich., July 2.

**GRACE A. BRYANT**, 201-10th Ave. N., Twin Falls, Idaho.

**MRS. JEAN WARREN CARRICK**, 160 East 68th St., Portland, Ore.

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**HARRIET BACON MACDONALD**, 13434 Detroit Avenue, Cleveland, Ohio. 6010 Belmont Ave., Dallas, Tex. June 4, Dallas; July 10, Cleveland; Aug., Little Rock, Ark.

**MRS. KATE DELL MARDEN**, 61 North 16th Street, Portland, Ore.

**MRS. WESLEY PORTER MASON**, Dallas, Tex., College of Music and Arts, 6262 Oram Ave.

**MRS. LAUD GERMAN PHIPPEN**, 3435 Asbury Ave., Dallas, Tex. Colorado Springs, Colo., July 23.

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INFORMATION AND BOOKLET ON REQUEST



Alfred photo

FRANCO TAFURO,  
Operatic tenor.

Opera Company, in New York and throughout the country. Everywhere he was received with much favor.

Subjoined are some press appreciations of the tenor's operatic work in Havana, which attest to his great success there.

From the Heraldo de Cuba: Franco Tafuro was a revelation indeed. He is the most important element of the company. His singing has taste, school—all those qualities which make of him a singer who deserves to be rated among the first tenors of the world. The high notes of Tafuro are clear and they answer to all his youthful wishes. After his *Questa o quella* (Rigoletto) and *La donna e mobile* (Rigoletto) the public tendered him an ovation.

La Presse wrote, in part: Franco Tafuro, the young tenor gave an admirable portrayal of the Duke of Mantua. His voice is really beautiful and he is the possessor of an admirable schooling and elegant poise. His high notes are clear as a bell, full of resonance, firm, and he conquered our severe "dilettanti" who always demand from the singer voice, voice and voice. A tremendous ovation greeted Tafuro after the ballata of the first act and he was compelled to encores the *Donna e mobile*.

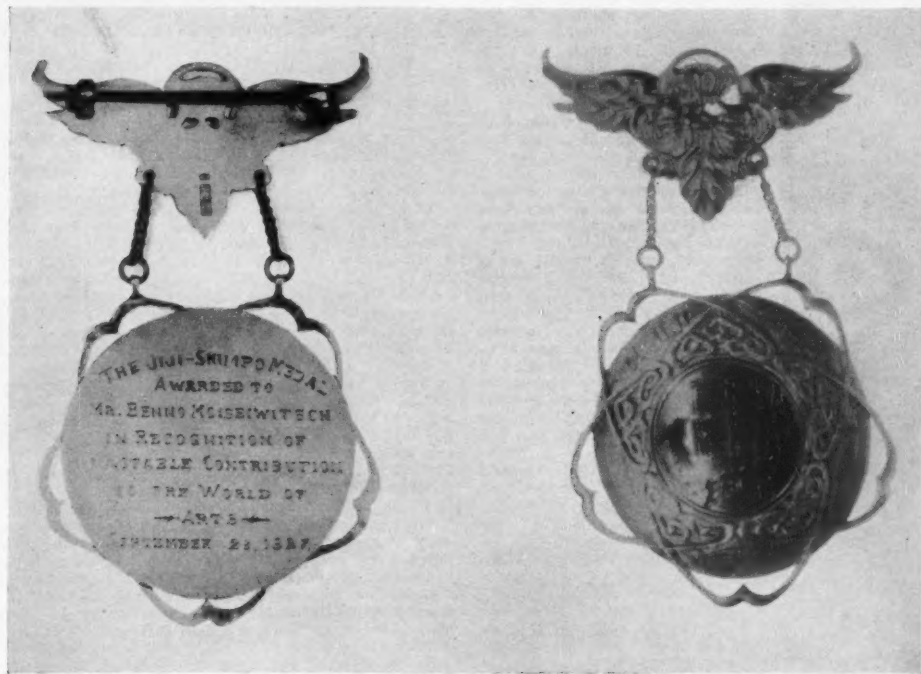


## MOISEIWITSCH TOURS THE WORLD

Benno Moiseiwitsch returned to America some time back, as everybody in this country now knows, after a tour that took him through most of the countries of the Far East. Since his return Mr. Moiseiwitsch has played numerous re-

conditions in those distant lands coincides in many respects with what has been told through the pages of the MUSICAL COURIER by other returning concert artists.

One thing which the New Yorker, condemned to spend



THE JIJI-SHIPPO MEDAL,

award to Benno Moiseiwitsch in recognition of his notable contribution to the world of art, November, 1927

citals, including three in New York, and has been received with the applause that is always the lot of this fortunate virtuoso—"one of the major virtuosos of the day," as one of the New York critics called him. Mr. Moiseiwitsch seemed to enjoy his trip in the Far East, and his description of

his summers in our American heat, naturally asks of those who visit the tropics is on the matter of climate, and most of the artists acknowledge that the tropics are terribly hot but seem to differ as to how this heat affects them. Some of the returning wanderers say that they were far from well in the hottest portions of the tropics, lost weight and took some time to recover their normal vitality. Mr. Moiseiwitsch, however, though he says that no one can deny the heat, did not apparently find it especially disagreeable and it had no ill effects on his physical health. He found his audiences interesting and in some respects surprising, particularly in Japan. He says that however often one may visit that country there is still the feeling of astonishment that the Japanese should be so far advanced in the understanding of the music of Europe.

"Their own music," says Mr. Moiseiwitsch, "has no relation to our music, and attempts to transcribe it into our scales and forms have, up to the present time, proved more or less futile." He states that, so far as he knows, the Japanese themselves have had no success in that direction. His own opinion is that an imitation by an occidental composer of the Japanese idiom sounds more Japanese to occidental ears than would the real thing, simply because the real thing does not sound like music in the occidental sense at all, and is so entirely uninteresting to the average European that it fails to hold the attention.

"But Japanese audiences," comments Mr. Moiseiwitsch, "are simply amazing."

It being the custom in Japan for theatrical performances to start in the middle of the afternoon and last until somewhere along about midnight, the concert artist has also to approximate this extended time of performance; but except for their length, the programs played by Mr. Moiseiwitsch and other European artists visiting Japan are just what they would play in Europe or America. The capacity for absorption seems to be greater not only in Japan but also in every other part of the Orient than it is in America or Europe, for the artist plays over and over again in the same city and always, if successful, to crowded houses. That is to say, in the Orient the artist is either successful or not successful—definitely so. He either gives his long series of recitals to crowded houses or he fails at his first attempt and will find it useless to give any more recitals in that city.

The modernism of the Japanese in the arts and sciences is a thing that has been recorded by returning performers, and Mr. Moiseiwitsch adds his quota to the general fund of information. He mentioned, notably, that he was presented with a gold medal by a Tokio newspaper, the Jiji-Shimpo. It is a beautiful medal and is reproduced herewith. A definite example of the scientific skill of the Japanese was shown in the photograph printed recently in the MUSICAL COURIER of Moiseiwitsch giving a recital in Tokio. This photograph was taken without the pianist's knowledge and while he was actually playing. It was taken in the evening in a hall ordinarily lighted with electric lights and without the aid of a flash light, and the photographers finished it and handed the pianist the mounted photograph at the end of his recital. The fact that the Japanese have a camera speedy enough to take a photograph such as this by the ordinary light of a concert hall is extraordinary enough!

Mr. Moiseiwitsch has been playing in America this winter but will fill engagements in England this month, in Australia and New Zealand from April to September, in various parts of the Orient and Eastern countries in December, and gets back to America next January.

## Elena Rakowska Serafin with Friedberg

Concert Management Annie Friedberg announces that she has just signed a contract to present Elena Rakowska Serafin in concerts for a term of years. Mme. Rakowska will return to the Metropolitan Opera for the entire next season, but will have sufficient time to sing concerts and recitals.

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Photo © by Muray Studios

DORIS NILES,  
as she appears in one of her Japanese dances.**Doris Niles Off for Spain**

Doris Niles, American dancer, who next season will be supported by a company of thirty-three in fulfilling contracts on a coast to coast tour, under the management of Evans and Salter, sailed on March 14 on the Manuel Arnus for Spain, where, assisted by Cornelia Niles, her sister, she will appear in the Fiesta at Seville during Holy Week. Following this engagement, Doris Niles will dance a program before King Alfonso in the palace at Madrid, on which occasion she will include a waltz she has created to the music of Tito Schipa, tenor. Later she will make appear-

"An engaging personality which registered immediately upon her appearance on the stage," while the New York Herald gave this description of Miss Niles and her support: "They strike the popular note. There are no others quite like them before the public."

**Keen Interest Shown in Piano Tournament**

Fifteen hundred boys and girls of school age have been entered in the second annual children's piano playing tournament now being sponsored by the Chicago Herald Examiner and the Chicago piano industry. Five thousand dollars in

prizes, consisting of cash and medals, will be awarded to the winners of the 1928 tournament. Silver medals will be given to the winners of the preliminaries, gold medals to winners of district tests and diamond medals for semi-final winners. As a special inducement silver loving cups will be awarded to the teachers of prize winning contestants selected in the grand finals.

The Doris Niles Company, on its forthcoming tour, will include Cornelia Niles, an artistic solo dancer; a ballet of lovely young girls; a selected orchestra, the major number of its members recruited from New York symphony orchestras, and conducted by Vladimir Brenner, and a sextet of Spanish virtuoso guitarists called the Rondallas Usandizagas, noted in their own country and in South America.

Gorgeous and dazzling costumes for the entire ensemble, new scenery, and novel lighting effects will form an important feature of the presentation. Its own stage manager, electrician, and road manager will be part of the very complete organization.

Doris Niles has already achieved recognition in Paris, and Spain, as well as in this country. She commands the classic, interpretative and romantic schools of dancing. Of a personality magnetic in appeal, and a poetic imagination, her programs are notably versatile, extending all the way from ballets of Old France, to folk dances from far off lands; from a Japanese Cherry Blossom Fete and a Night in Grenada to a Top Dance with its feats of agility in dizzying revolutions, and her Recuerdos del Arena, vividly depicting a Spanish bullfight.

The Boston Herald embodied her in its description: "Fascinating in her youth," the New York Telegram said of her, "This radiant dancer at her Carnegie Hall concert took by surprise a crowded audience with her marvellous dancing," the Baltimore Sun stated,

**Repetitions of the Nibelungen Ring  
Given at La Scala**

Bachaus and Slezak Appear at Verdi Conservatory

MILAN, ITALY.—The twelfth week at La Scala brought the second series of the Nibelungen Ring and a repetition of Lucia, while the thirteenth week inaugurated a third Nibelungen Ring series at popular prices.

Immediately following this closing the season's first performance of Rigoletto was given with an all-star cast, the honors of the evening indisputably falling to Toti Dal Monti, in the role of Gilda, which is one of her best. Her rendition of the Caro Nome aria is a superb work of art and the ovation she received at its finish stopped the performance for several moments. The interpretation of Carlo Galeffi, in the title role, is a familiar one, although at times he showed a tendency to exaggerate; but his performance, taken as a whole, was of great artistry. Aureliano Pertile, heard as the Duke of Mantua for the first time at La Scala, could not be said to be happily cast, his voice being much too heavy to bring out the sweetness of the melodies with which this role abounds. Vocally, his best moments were in the aria of the third act, which he sang exquisitely. Luisa Bertana made a charming Maddalena. Maestro Panizza conducted with taste and energy.

An important concert given at the Verdi Conservatory by William Bachaus, pianist, drew one of the largest audiences of the season. His program was varied and interesting and his interpretations of Liszt, Beethoven, Schubert and Chopin are exquisite. His technic is extraordinary and the elegance with which he passes from one style to another is quite phenomenal. His reception by the audience marked one of the finest triumphs that could be accorded a pianist.

At the Verdi Conservatory a recital was given by Leo Slezak, tenor, who also drew a large audience. His program was made up chiefly of selections from German composers and fragments from Otello. He is a brilliant and refined artist and his interpretations were admirable. He was ably assisted at the piano by Heinrich Schaker of Vienna.

The concert vogue is steadily increasing in Milan, many of these being given at the Verdi Conservatory. But, sad to say, not many are worthy of comment. ANTONIO BASSI.

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WEALTHY MEMBER of a well known New York Musical Club offers two part

vocal scholarships with established teacher. All information by addressing "R. A. Y." care of MUSICAL COURIER, 113 West 57th Street, New York.

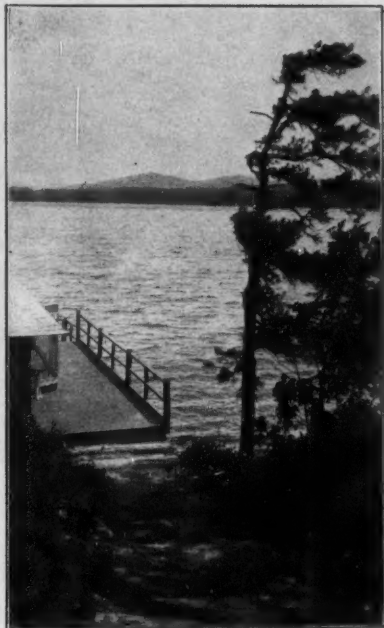
WANTED—A young lady as musical counselor for girls' camp during July and August. Located in Connecticut. Applicants should give experience and references. Address: "S. A. L." care of MUSICAL COURIER, 113 West 57th Street, New York.

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**OPPORTUNITIES**





SILVER LAKE, MADISON, N. H.,

where Frederick Warren has his summer school of singing. This situation offers the usual recreations of mountain climbing, boating, swimming, tennis and golf, and there are also out-door theatrical and musical performances for the artistically inclined.

A QUEEN OF SONG

invades (by invitation) the sacrosanct precincts of the Nation's Capitol and sings amid imposing surroundings in the House of Representatives, thereby setting a precedent and adding another page to musical history in this country. Left to right: Congressman Black, Luella Melius, Mrs. Britton, Congressman Britton and Congressman Davis, taken on the steps of the House of Representatives directly after the auspicious event.



LOUISE LERCH,

who recently sang *The Princess in Le Cœur d'Or* for the first time at the Metropolitan Opera House. To quote the American, "She sang the difficult music of the Princess and managed the trills, top notes and rapid runs with beauty of voice and excellent technic," and the World declared that "Louise Lerch sat in the sidelines and sang to the sun in a flexible, beautifully placed voice." "Miss Lerch," said the Herald-Tribune critic, "is entirely competent to perform this difficult task, for her voice has an even scale and a tonal quality which is adult and not without color. Her phrasing was careful and her diction often a model of clarity." (Photo © Elzin)



GAYLORD YOST,

first violin of the Yost String Quartet, who will speak before the Kentucky State Music Teachers' Association Annual Convention in Louisville, Ky., on March 23.

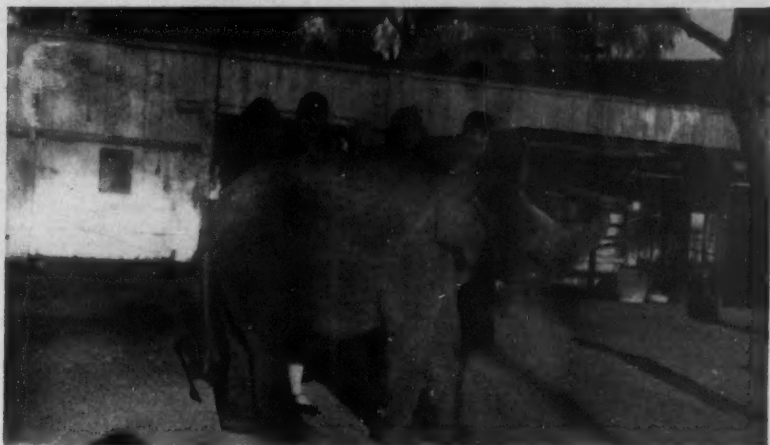


LILA ROBESON,

who recently appeared as soloist with the Cleveland Orchestra, singing an aria from *Jeanne d'Arc* and songs by Chausson and Strauss, following which the critics commented on her fine emotional and dramatic fervor, her magnificent voice, finished artistry, and pure and true tones. Wilson G. Smith stated in the Cleveland Press that in the climaxes the contralto soared above the orchestra with clarion brilliance. (Photo by Ben Strauss, Cleveland).

STEPHANIE WALL,

artist-pupil of William Brady, who made her New York debut in recital at Steinway Hall on March 18, accompanied at the piano by Solon Alberti. The mezzo soprano is well known in musical comedy and vaudeville.



THE MARIANNE KNEISEL STRING QUARTET

photographed in Los Angeles while on a recent concert tour in California. Engagements this month include appearances in Oklahoma City, Okla.; Bowling Green, Ohio; New York; Brooklyn, N. Y.; Smith College, Northampton, Mass.; Hartford, Conn.; Springfield, Mass., and Wyncote, Pa. On March 13 the quartet gave a New York recital with Carl Friedberg, pianist, assisting.



# MUSICAL COURIER

*Weekly Review OF THE World's Music*



Perhaps you'll think it is to laugh  
That Mieczyslaw is Mee-aye-chis-laff.  
But that is only fitting, since  
His name of Münz is pronounced Mince.

*Mieczyslaw Münz*



